

HOW TO EXPLAIN STEREO TO YOUR FRIENDS

100

# high fidelity

JANUARY

THE MAGAZINE FOR MUSIC LISTENERS

60 CENTS



# VERDI



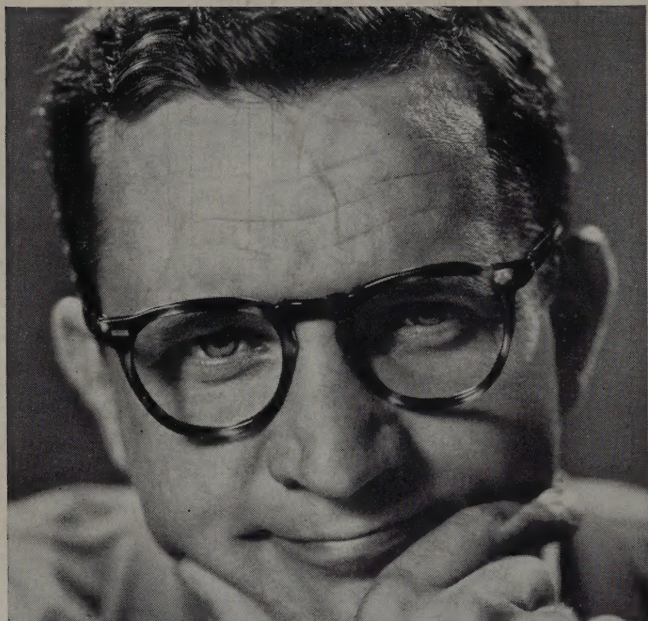
on records—a discography

by Conrad L. Osborne

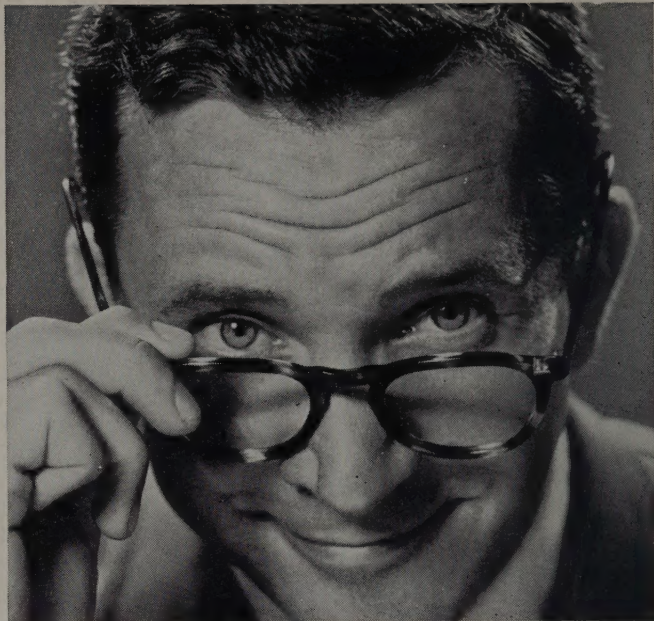
a visit to his Sant'Agata

by William Weaver





**3 SECONDS** . . . It's the Glaser-Steers GS-77. You can tell by its modern trim styling—a hint of the precise mechanism that's 'under-the-hood'. A record has just completed its play. The tone arm has lifted from the groove and returns to rest. So far, so good—it might be any changer. But, here's where the similarity ends. Watch what happens next.



**6 SECONDS** . . . the turntable has stopped—the next record drops gently into play position. Suddenly you are aware that you have just seen something different—different from any changer you've ever known. You have seen how *turntable pause* eliminates the harsh grinding action caused by dropping one record on another or onto the turntable while in motion.



**9 SECONDS** . . . the tone arm leaves its rest, moves toward the record, and then—gently, sets itself down into the lead-in groove of the record. Then—and only then does the turntable resume its motion. In these 9 seconds you have seen a record handled automatically with greater care and gentleness than you could possibly give it manually. Don't you agree that . . .



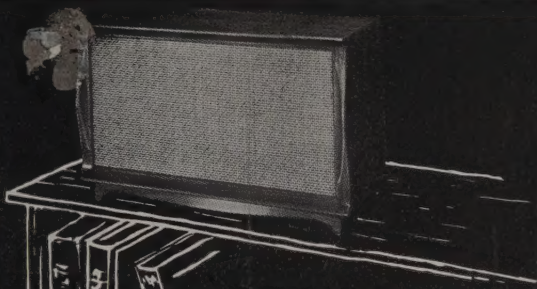
**The GLASER-STEERS GS-77** is worthy of the finest stereo or monophonic system. It is designed and engineered to protect your records and add hours of listening pleasure to your treasured recordings. Enhance the performance of your high fidelity system, today. Add the Glaser-Steers GS-77. \$59.50 less cartridge and base at your high fidelity dealer.

**PAUSE FOR 9 SECONDS...SEE HOW THE GLASER-STEERS GS-77  
ADDS HOURS OF LISTENING PLEASURE TO YOUR RECORDS**

*Read the Audiolab Test report in the August issue of High Fidelity magazine, you'll realize immediately why audiophiles everywhere are switching to the modern high fidelity record changer, the Glaser-Steers GS-77. For a copy of the full report write:*

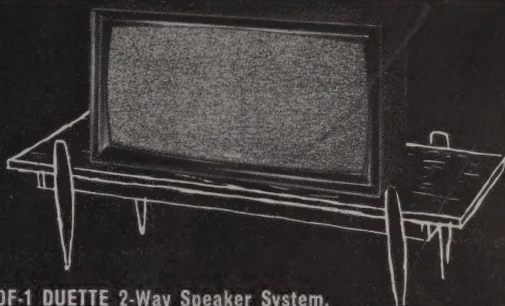
**DEPT. HF-1, GLASER-STEERS CORPORATION 155 Oraton Street, Newark 4, New Jersey**





**TR-10 TRI-ETTE 3-Way Speaker System.**

Compare the Jensen TRI-ETTE with any bookshelf speaker and let your own ears tell you the reason for its rocketing popularity . . . *it sounds better!* It's what you'd expect from advanced Jensen engineering that begins where others leave off. Efficient too . . . needs only a 10-watt amplifier. Handsome in graceful contemporary design with fine woods in choice of Walnut, Mahogany or Tawny Ash. Get a TRI-ETTE speaker system for superb mono hi-fi . . . add another for the finest stereo reproduction in small space at only \$119.50 each. Table Base (extra) . . . \$5.45. Matching Floor Stand 14" high (extra) . . . \$12.95



**DF-1 DUETTE 2-Way Speaker System.**

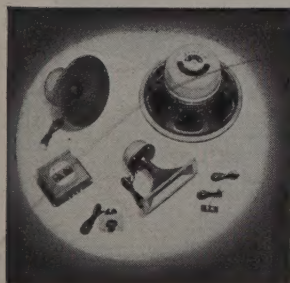
A new high in loudspeaker value . . . a high quality, economically priced 2-way "bookshelf" system made possible by an *entirely new and different* high compliance 8" FLEXAIR\* woofer by Jensen . . . capable of movement *more than twice as far* as previously available units . . . with low distortion bass down to 36 cycles in tube-vented BASS-SUPERFLEX\* enclosure. Fine furniture crafted of ¾" selected veneer in choice of Walnut, Mahogany or Tawny Ash finished on four sides for horizontal or vertical placement. Only \$79.50. Table Base (extra) . . . \$5.45. Floor Stand for vertical placement (extra) . . . \$7.50

You should know there is something better!

# Jensen "BOOKSHELF" LOUDSPEAKERS AND KITS

SPEAKER SYSTEMS IN FINE FURNITURE OR KITS FOR STEREO AND MONO HI-FI

## USE THESE KITS IN YOUR OWN CABINETRY OR BUILT-IN SYSTEM



### KT-33 3-WAY SPEAKER SYSTEM KIT

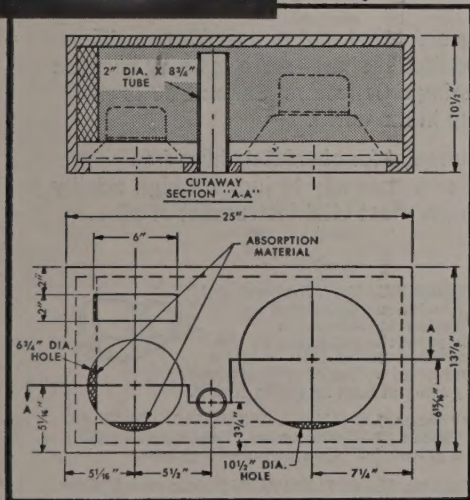
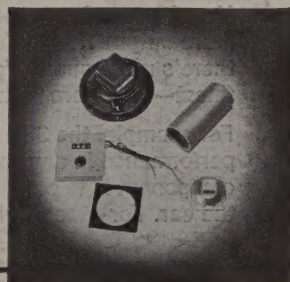
BASIC  
ENCLOSURE  
DATA

For outstanding TRI-ETTE performance in your own enclosure or custom built-in system, the KT-33 Kit is the answer. Includes P12-NF 12-inch FLEXAIR woofer, P8-UM 8-inch midchannel, RP-103A compression driver tweeter, H-F control, crossover network, wiring

cable and full instructions for enclosure construction and installation. (Enclosure vent-tube 46MP06 must be ordered separately. Price 50c postpaid, direct from factory.) **KT-33 Speaker Kit. Net only \$80.00. KT-233 TWINKIT\*. Two matched systems for stereo. Net Only \$160.00.**

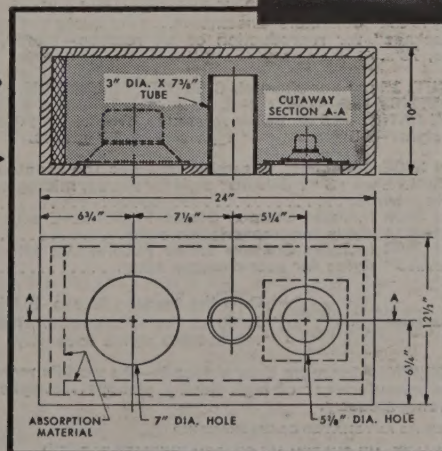
### KDF-1 2-WAY SPEAKER SYSTEM KIT

For fine sound at minimum cost, Jensen's KDF-1 DUETTE Speaker Kit gives you complete 2-way system performance. When you make your own cabinet or built-in speaker system and install the KDF-1 Kit you'll save and get the same fine performance of the DF-1 DUETTE furniture model. Includes P8-QF 8-inch FLEXAIR woofer, enclosure vent-tube, P35-VAH tweeter, coupling element, terminal panel, H-F control, wiring material and complete instructions for building enclosure. Net only \$29.75.



BASIC  
ENCLOSURE  
DATA

ALL JOINTS MUST BE  
AIR TIGHT  
USE 3/4" PLYWOOD  
THROUGHOUT

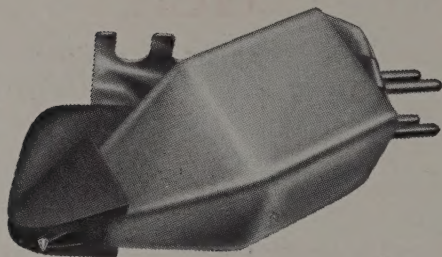


**Jensen MANUFACTURING COMPANY**  
6601 S. Laramie Avenue • Chicago 38, Illinois  
In Canada: Renfrew Electric Co., Ltd., Toronto  
In Mexico: Radios Y Television, S.A., Mexico, D.F.

©T.M.



# MORE!



# FOR THE DIFFERENCE



Royal System Wall Cabinets designed by Poul Cadavus.

Here is **more** for the best of everything in quality record reproduction—the **more** that makes the difference! **more** output!...**more** channel separation!...**more** response!...**more** record life! In short—**more** to enjoy because there's **more** quality for **more** listening pleasure. Without question, Pickering's Collectors' Series 380 is the **finest**—with **more** features and **more** flexibility than any other stereo pickup in the world.

For example, the 380 is fully encapsulated in **radiation-proof** precious mu-metal for **absolutely** hum-free performance in any record player regardless of type—make—model. The only true way to judge a high fidelity component is to compare it with another...measure its performance with the most vital instrument of all... the ear. For—those who can hear the difference choose **PICKERING\***.

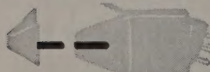
**COLLECTORS' SERIES 380.** Totally new and unique to high fidelity is the "Collectors' Ensemble"...a complete quality "pick-up-package" for reproduction of all records—stereo, micro-groove, 78's.

**OUTPUT:** 15 mv per channel. **CHANNEL SEPARATION:** 30-35 db. **FREQUENCY RESPONSE:** + 2 db 20-20,000 cycles. **SIGNAL TO NOISE RATIO:** -65 db below reference. **TRACKING FORCE:** "A" type stylus—2-5 grams; "C" type stylus—3-7 grams.

Model 380E Collectors' Ensemble includes the Stanton Stereo FLUXVALVE with 3 "V-GUARD" styli for stereo, microgroove and 78 rpm records. ....\$60.00

Model 380A includes Stanton Stereo FLUXVALVE with D3807A "V-GUARD" stylus for transcription arms. ....\$34.50

Model 380C includes Stanton Stereo FLUXVALVE with D3807C "V-GUARD" stylus for auto-changer arms. ....\$29.85



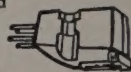
Only the Stanton Stereo FLUXVALVE features the safe, comfortable, easily replaceable stylus assembly.

\*PICKERING—for more than a decade—the world's most experienced manufacturer of high fidelity pickups...supplier to the recording industry.

†PICKERING AUTOMATED CRAFTSMANSHIP

FLUXVALVE, "V-GUARD" "T-GUARD" UNIPOISE PAC (TM)

**PRO-STANDARD SERIES 371.** Now, the new and revolutionary PAC† technique developed by PICKERING has effected economies in manufacture which permit a reduction in the price of the Pro-Standard Series...an industry standard and the universal choice of professionals. Features four coil push-pull hum rejection circuit.



**OUTPUT:** 10 mv per channel. **CHANNEL SEPARATION:** 20-25 db. **FREQUENCY RESPONSE:** 20-15,000 cycles. **TRACKING FORCE:** "A" type stylus—2-5 grams; "C" type stylus—4-7 grams.

Model 371A Mk II Stanton Stereo FLUXVALVE Pickup now \$26.40

Model 371C Mk II Stanton Stereo FLUXVALVE Pickup now \$24.00

Model 196 Mk II UNIPOISE Arm with integrated Stanton Stereo FLUXVALVE Pickup now \$49.50

FOR THOSE WHO CAN HEAR THE DIFFERENCE



# Pickering

PICKERING & CO., INC., PLAINVIEW, NEW YORK



# high fidelity

including **AUDIOCRAFT** and **HI-FI MUSIC AT HOME**

**JANUARY 1960**

volume 10 number 1

**Roland Gelatt**  
Editor  
**Joan Griffiths**  
Executive Editor  
**Ralph Freas**  
Audio Editor  
**Miriam D. Manning**  
Managing Editor  
**Victor Rangel-Ribeiro**  
Associate Editor  
**Roy Lindstrom**  
Art Director  
**Frances A. Newbury**  
Manager, Book Division

## Editorial Board

**John M. Conly**  
Chairman  
**E. Power Biggs**  
**Nathan Broder**  
**R. D. Darrell**  
**Alfred Frankenstein**  
**Howard Hanson**  
**Julian Hirsch**  
**Robert C. Marsh**  
**Francis Robinson**  
**Joseph Szigeti**

**Charles Fowler**  
Publisher  
**Warren B. Syer**  
General Manager  
**Claire N. Eddings**  
Advertising Sales Manager  
**Walter F. Grueninger**  
Circulation Director  
**Joseph W. Pace**  
Circulation Fulfillment  
Manager

## ADVERTISING

**Main Office**  
Claire N. Eddings, The Publishing House  
Great Barrington, Mass. Telephone 1300

**New York**  
1564 Broadway, New York 36  
Telephone: Plaza 7-2800  
Bert Covit, Sy Resnick

**Chicago**  
188 W. Randolph St., Chicago 1  
Telephone: Central 6-9818  
Andy Spanberger

**Los Angeles**  
1520 North Gower, Hollywood 28  
Telephone: Hollywood 9-6239  
George Kelley

## ARTICLES

- The Pavilion of the Open Sky** 42 William Weaver  
*A visit to Verdi's Sant' Agata, the country retreat  
which the composer lived in, and loved,  
for more than half a century.*
- Verdi on Microgroove** 46 Conrad L. Osborne  
*Forty-six recordings of seventeen operas,  
critically evaluated: a HIGH FIDELITY discography.*
- Egyptians in Vienna** 50  
*London Records tapes a Danube-made Aida  
—in pictures.*
- How To Explain Stereo to Your Friends** 52 Herman Burstein  
*The answers to the questions they ask.*
- The New Golden Age of Opera** 55 Alan Wagner  
*In which is promulgated the thesis that  
"they make singers now better than they used to."*

## REPORTS

- Notes From Abroad** 18 Charles Reid  
**Books in Review** 27 R. D. Darrell  
**Music Makers** 59 Roland Gelatt  
**Records in Review** 61  
**Tape Deck** 103

## AUDIOCRAFT

- From the High-Fidelity Newsfronts** 111  
**HF Equipment Reports** 112  
**Norelco Continental 400 Stereo Tape Recorder**  
**Leak "Point One" Stereo Preamplifier**  
**Empire 88 Stereo Cartridge**  
**Blaupunkt AM-FM-SW Auto Radio**
- Helpful Hints** 117  
**Audio News** 118

**AUTHORitatively Speaking** 4    **Letters** 8    **As the Editors See It** 41

**Trader's Marketplace** 124    **Advertising Index** 128



# NEW! Lafayette 50-WATT

## Complete Stereo Phono System

### COMPONENTS

LAFAYETTE LA-250 50-WATT AMPLIFIER	89.50
NEW GE VR-22 (.7 MIL) DIAMOND STEREO CARTRIDGE	24.45
GARRARD RC 121/11 STEREO CHANGER	41.65
LAFAYETTE WOOD CHANGER BASE	3.95
2- LAFAYETTE SK-58 FAMOUS FREE EDGE	
12" COAXIAL SPEAKERS @ 29.50	59.00

REGULAR CATALOG PRICE 218.35

COMPLETE STEREO SYSTEM **174.50**

You Save 44.05

### YOUR GUARANTEED BEST STEREO SYSTEM BUY!

This superb system will add a new dimension in living to your home with all the excitement and realism of a live concert. The new Lafayette LA-250, 50-watt stereo amplifier (25 watts each channel) forms the heart of this outstanding stereo hi-fi phonograph music system—the features, versatility and advanced circuitry of this unit are second to none. Also included is the famous Garrard RC121/11 intermix 4-speed automatic record changer with full manual or automatic operation supplied with your choice of stereo cartridges—the new GE VR-22 (.7 Mil) diamond stereo cartridge, Pickering 371-7D (.7 Mil) diamond stereo cartridge, Shure M7D (.7 Mil) diamond stereo cartridge or the new Electro-Voice 31 MD7 (.7 Mil) diamond stereo cartridge. Supplied with the Lafayette wood base cut for the RC121 in your choice of finishes. These outstanding components are coupled with the 2 famous free edge Lafayette SK-58 12" Coaxial speakers with built-in crossover network and brilliance level control. System supplied with plugs, cables and simple instructions. Shpg. wt., 67 lbs.

HF-681 WX Hi-Fi STEREO PHONO SYSTEM with choice of cartridge and mahogany, walnut or blond changer base (please specify)..... 5.00 Down..... Net 174.50  
 HF-683 WX Same as HF-681, but with 2 Lafayette ElioTflex Series Bookshelf Enclosures (please specify finish). Shpg. wt., 143 lbs..... 10.00 Down..... Net 229.95  
 HF-682 WX Stereo AM-FM-Phono System. Same as HF-681 but including the new Lafayette LT-50 stereo tuner. Shpg. wt., 85 lbs..... 10.00 Down..... Net 287.30

### KT-500

## FM-AM STEREO TUNER KIT

• 11 Tubes (4 dual-purpose) + Tuning Eye + Selenium rectifier provide 17 tube performance • Multiplex Output for new Stereo FM • Armstrong Circuit with Dual Limiters and Foster-Seely Discriminator • Extreme Sensitivity and Wide Frequency Response.

A precision engineered, highly stable tuner—perfect for lifelike stereo FM-AM broadcast reception, FM reception and/or AM reception. Features separate tuning and volume controls for AM and FM. Magic eye on AM and FM, plus automatic frequency control on FM for accurate tuning—stations are "locked" in. Other deluxe features include cathode follower outputs and 5-position Function Selector. Efficient, broadband circuitry on AM with built-in antenna. FM section features include 2 microvolts sensitivity for 30 db quieting, frequency response 20-20,000 cps  $\pm$  1/2 db and full 200 KC bandwidth. Two printed circuit boards make wiring simple—even for such a complex unit. Complete kit includes all parts, deluxe cabinet and detailed instruction manual. Size is 13 3/4" W x 10 3/4" D x 4 1/2" H. Shpg. wt., 22 lbs.

KT-500 WX FM-AM Stereo Tuner Kit..... 5.00 Down..... Net 74.50  
 LT-50 WX Same as above, wired & tested..... 5.00 Down..... Net 124.50

## KT-600 PROFESSIONAL STEREO CONTROL CENTER

Solves Every Stereo / Monaural Control Problem!

• RESPONSE 5-40,000 CPS  $\pm$  1 DB • UNIQUE STEREO & MONAURAL CONTROL FEATURES • PRECISE "NULL" BALANCING SYSTEM • CONCENTRIC INPUT LEVEL CONTROLS

A truly professional stereo preamplifier and master audio control center—solves every stereo/monaural control problem. Features unique Bridge Control for variable cross-channel feed for elimination of exaggerated channel separation effects—plus controlled 3rd channel output. Has all-concentric controls—including clutch-operated Volume Balance control. Provides complete and advanced facilities for accepting, controlling and providing undistorted gain for any and all program sources. Sensitivity 2.2 mv for 1 volt out (low level inputs). Dual low impedance "plate follower" outputs 1500 ohms. Response 5-40,000 cps  $\pm$  1-db. Less than .03% IM distortion. Less than .1% harmonic distortion. Hum and noise 80 db below 2 volts (high level inputs). Uses 7 new 7025 low-noise dual triodes. Size: 14"x4 1/2"x10 1/4". Shpg. wt., 16 lbs. Complete with all parts, tubes, deluxe cabinet and detailed instruction manual.

KT-600 WX Stereo Preamplifier Kit..... 5.00 Down..... Net 79.50  
 LA-600 WX Stereo Preamplifier, wired and tested..... 5.00 Down..... Net 134.50

☐ Send FREE LAFAYETTE 308 GIANT SIZED PAGE Catalog 600

LAFAYETTE RADIO  
 P.O. BOX 222  
 JAMAICA 31, N. Y.  
 DEPT. WA-61

Name.....  
 Address.....  
 City..... Zone..... State.....



### AUTHORitatively Speaking

Last heard from in these pages relating the somewhat frenetic career of young Thomas Schippers from Kalamazoo (Michigan), William Weaver takes, in this issue, a decided change of pace: see "The Pavilion of the Open Sky" (p. 42), being an account of Giuseppe Verdi at his bucolic retreat near Busseto (Duchy of Parma). For some years Mr. Weaver has been an observer of Italian artistic affairs and is presently engaged in a detailed examination of Verdi's letters. Like all good writers, he has placed his subject in its proper milieu. The result, for us, is this personally conducted visit to Verdi's villa at Sant' Agata.

Readers of HIGH FIDELITY's "Records in Review" will have noted in late months the name of Conrad L. Osborne. With the appearance of his discography, "Verdi on Microgroove" (p. 46), we feel Mr. Osborne should no longer remain a man of mystery. Out of Nebraska by way of Columbia University, C. L. O. embarked on a series of diverse professions: student of vocal music and piano; actor for stage, radio, and television; editor and freelance writer. He's also paid his respects to the Government, by way of the U. S. Army, psychological warfare division. And there's a Mrs. Osborne—young, pretty, and a student of Yeats.

When Herman Burstein wrote one of our first articles on stereo (in the remote past, some two years ago) he had to his credit thirty published articles on high-fidelity reproduction and a technical handbook. Which clearly made him an authority. We don't know what to add now, when the roster has grown to half a hundred magazine pieces and the book-length *Fundamentals of High Fidelity and Stereo—How It Works*, as well as the earlier *Elements of Tape Recorder Circuits*. Mr. Burstein is an economist, statistician, and management consultant; but you can't blame us if we regard him as audio man *par excellence*. Therefore we present with absolute assurance his advice on "How To Explain Stereo to Your Friends," p. 52.

Alan Wagner is a refugee from the academic world who became an executive in a large New York advertising agency—and who finds refuge from that harried sphere in the world of music. As producer-host of WNYC's weekly "Living Opera" broadcast, he knows very well whereof he writes in "The New Golden Age of Opera," p. 55. He also lectures widely on the present state of vocal music (and other subjects), first practicing his addresses on one musically knowledgeable wife and one musically intuitive son, aged twenty months. Best friends and severest critics, Mr. Wagner—not unsurprisingly—says.

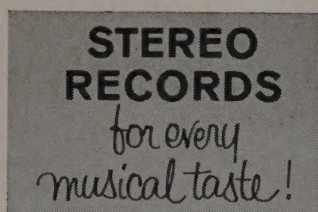
CUT OUT  
 AND PASTE  
 ON POST  
 CARD







1. Also: Let It Rain, Stairway to the Sea, Flame of Love, etc.



5. A Night on Bald Mountain, Steppes of Central Asia, etc.



6. Bess, You Is My Woman Now; It Ain't Necessarily So; etc.



17. Over the Rainbow, Night and Day, Easy to Love, 9 more



34. "...the music is all extraordinary" - Boston Daily Record



33. This brilliant musical painting is an American classic



10. A brilliant new performance of this popular concerto



13. But Not for Me, Fascinating Rhythm, Man I Love, 9 more



2. 1001 hi-fi delights. "...top-notch sound" - Billboard



9. Sweet Adeline, For Me and My Gal, Pretty Baby, 13 more



15. An exciting array of 16 classical and popular selections



18. Rain in Spain, I Could Have Danced All Night, etc.

**COLUMBIA RECORD CLUB** offers new members

# ANY SIX

of these 12" long-playing STEREO records

FOR ONLY **\$4.98** Retail Value up to \$35.88

if you join the Club now and agree to purchase as few as 5 selections from the more than 150 to be made available during the coming 12 months



11. Also: Blessed Are They That Mourn, Come Ye Saints, etc.



24. "Musical excitement that's hard to beat" - Variety



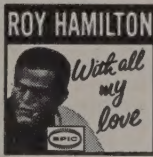
56. Serenade in Blue, Willow Weep for Me, 9 others



3. Stella by Starlight, Pacific Sunset, Yesterdays, 9 others



25. Superbly played by one of Europe's finest orchestras



40. I Miss You So, Speak Low, Time After Time, 9 more



36. A musical landscape... "spacious, noble" - High Fidelity



26. Blue Moon, Fools Rush In, Don't Worry 'bout Me, 9 more



47. Solitude, Where or When, Dancing in the Dark, 5 more



49. One of the most melodically beautiful of all symphonies



30. Alexander's Ragtime Band, Cheek to Cheek, Always, etc.



19. Tales from the Vienna Woods, Blue Danube, 8 others



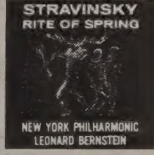
12. Londonderry Air, Shenandoah, 11 more folksong favorites



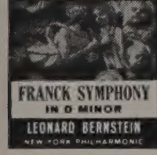
22. "Enormous talent and technique" - Chicago News



4. Wild Man Blues, Fine and Mellow, I Left My Baby, 5 more



37. "Most exciting recording of this work" - Time



14. "No symphony like it... incomparable" - Olin Downes



7. One Kiss, Will You Remember, Song of Love, 9 more



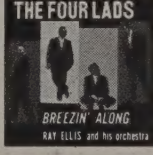
29. Three of the Master's favorite chamber works



31. You've Changed, Body and Soul, I Got It Bad, 9 others



35. "One of the great, great albums" - San Francisco Examiner



50. Come to Me, That Old Feeling, Long Ago, 9 more



8. "Beautiful...lingering brilliance" - Chicago Tribune



39. Tico-Tico, My Shawl, Besame Mucho, 9 others

## AN EXCITING NEW OFFER FROM THE WORLD'S LARGEST RECORD CLUB

If you now own a stereo phonograph, or plan to purchase one in the near future—here is a unique opportunity to obtain ANY SIX of these brand-new stereo records for only \$4.98!

**TO RECEIVE 6 STEREO RECORDS FOR \$4.98**—fill in and mail the coupon now. Be sure to indicate which one of the Club's two musical Divisions you wish to join: Stereo Classical or Stereo Popular.

**HOW THE CLUB OPERATES:** Each month the Club's staff of music experts selects outstanding recordings from every field of music. These selections are described in the Club's entertaining Music Magazine, which you receive free each month.

You may accept the monthly selection for your Division, take any other records offered (classical or popular), or take NO record in any particular month.

Your only obligation as a member is to purchase five selections from the more than 150 Columbia and Epic records to be offered in the coming 12 months... and you may discontinue your membership at any time thereafter.

**FREE BONUS RECORDS GIVEN REGULARLY:** If you wish to continue as a member after purchasing five records, you will receive a Columbia or Epic stereo Bonus record of your choice free for every two selections you buy—a 50% dividend.

The records you want are mailed and billed to you at the regular list price of \$4.98 (Classical and Original Cast selections, \$5.98), plus a small mailing and handling charge.

**MAIL THE COUPON TODAY!**

**NOTE:** Stereo records must be played only on a stereo phonograph

**SEND NO MONEY—Mail coupon to receive 6 stereo records for \$4.98**

**COLUMBIA RECORD CLUB, Dept. 203-8**  
Stereophonic Section, Terre Haute, Indiana

I accept your offer and have circled at the right the numbers of the six records I wish to receive for \$4.98, plus small mailing and handling charge. Enroll me in the following Division of the Club:

(check one box only)

☐ Stereo Classical ☐ Stereo Popular

I agree to purchase five selections from the more than 150 records to be offered during the coming 12 months, at regular list price plus small mailing and handling charge. For every two additional selections I accept, I am to receive a 12" Columbia or Epic stereo Bonus record of my choice FREE.

Name..... (Please Print)

Address.....

City..... ZONE..... State.....

ALASKA and HAWAII: write for special membership plan

CANADA: address 1111 Leslie St., Don Mills, Ontario

If you want this membership credited to an established Columbia or Epic record dealer, authorized to accept subscriptions, fill in below:

Dealer's Name.....

Dealer's Address.....

at "Columbia," "Epic," "Marcas Reg." "Columbia Records Sales Corp., 1960

**CIRCLE 6 NUMBERS:**

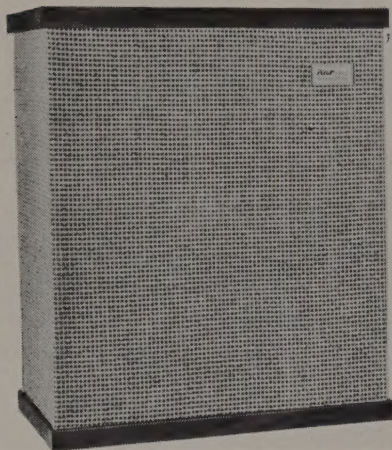
1 13 31  
2 14 33  
3 15 34  
4 17 35  
5 18 36  
6 19 37  
7 22 39  
8 24 40  
9 25 47  
10 26 49  
11 29 50  
12 30 56

P-BC

**COLUMBIA RECORD CLUB Terre Haute, Indiana**

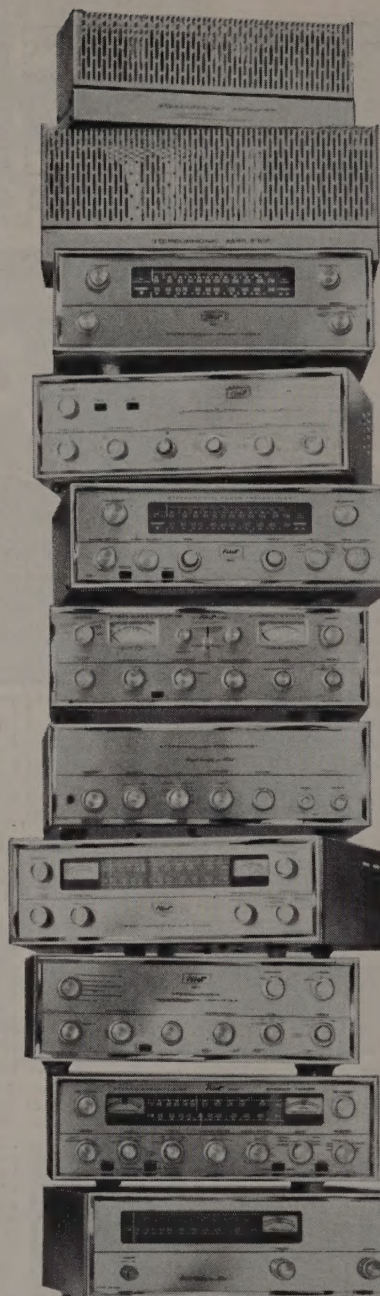


# NEW! PILOT PSV-2 Compact 3-Way Speaker System...only \$69<sup>50</sup>



Latest addition! A high compliance acoustic suspension system. 12" woofer, 6" mid-range, 3" tweeter. Has solid, highly defined bass response. Frequency response 50 to over 16,000 cps. 16 ohms. Power rating, 30 watts. Use two for perfect stereo. Only 9 3/4" deep x 15 1/2" wide x 18" high.

Don't fall victim to the myth that some of your stereo components can be weak links without loss in performance. A boy sent to do a man's job is still a boy no matter how many men surround him. Pilot stereo components are all "men." Each is a strong link in any system... each is as responsive an instrument as you could demand.



Pilot 232  
Basic 40-Watt Stereophonic  
Amplifier \$89.50

Pilot 260  
Basic 80-Watt Stereophonic  
Amplifier \$139.50

Pilot 580  
Stereophonic FM-AM Tuner \$179.50

Pilot 240  
30-Watt Stereophonic  
Preamplifier-Amplifier \$129.50

Pilot 590  
Stereophonic FM-AM Tuner-  
Dual Preamplifier \$239.50

Pilot 216-A  
Professional Stereophonic  
Preamplifier \$199.50

Pilot 210  
Stereophonic Preamplifier \$89.50

Pilot 680  
Deluxe Stereophonic  
FM-AM Tuner \$219.50

Pilot 245-A  
40-Watt Stereophonic  
Preamplifier-Amplifier \$199.50

Pilot 690-A  
Deluxe Stereophonic FM-AM Tuner-  
Dual Preamplifier \$289.50

Pilot 660  
Basic FM Tuner \$149.50

Pilot PSV-1  
5-Speaker, 3-Way Bookshelf  
System \$139.50



The components shown are available as you see them, or in seven magnificent stereophonic consoles. Write for our 40th Anniversary Brochures, indicating whether you wish information on Pilot components, consoles, or both. PILOT RADIO CORPORATION, 37-02 36th St., Long Island City 1, N. Y.

# PILOT

FOUNDED 1919



Choose from The KINGSTON TRIO, Nat King COLE, ERNIE FORD and All These Great STARS!



Take

4

12" LONG PLAY HIGH FIDELITY

CAPITOL  
ALBUMS

RETAIL VALUE UP TO \$19.92—PAY ONLY

97¢

PLUS A SMALL CHARGE  
FOR POSTAGE,  
PACKING AND MAILING



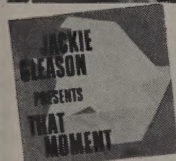
KINGSTON  
TRIO

98. Songs that made them famous: Tom Dooley, Three Jolly Coachmen and many others from calypso to sea shanties. \$3.98

NAT KING  
COLE

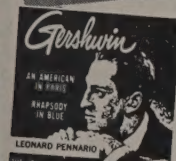
104. Twelve great songs, as only Nat can sing them. Hear Just One of Those Things, Who's Sorry Now, many more. \$4.98

When you become a Trial Member of the Capitol Record Club and agree to buy as few as six future record selections at the usual retail price during the next 12 months.



JACKIE  
GLEASON

147. Two full string sections and Bobby Hackett's pure trumpet evoke "that moment" between boy and girl. Mood magic! \$4.98



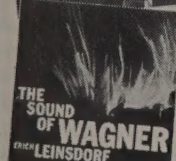
GEORGE  
GERSHWIN

1. His most famous compositions—Rhapsody in Blue and An American in Paris. Leonard Pennario and the Hollywood Bowl Sym. \$4.98



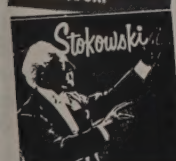
ROGER  
WAGNER

111. Hear breathtaking performances of Handel's Hallelujah Chorus, music from Prince Igor, works by Mozart and others. \$4.98



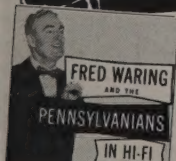
ERICH  
LEINSDORF

89. Leinsdorf conducts excerpts from Wagner's most thrilling works: Lohengrin, Die Meistersinger, Tannhauser, others. \$4.98



LEOPOLD  
STOKOWSKI

2. The most celebrated living conductor performs the outstanding landmarks of his career—by Bach, Debussy, Strauss, etc. \$4.98



FRED  
WARING

99. Fred directs the Pennsylvanians in 12 favorites: You'll Never Walk Alone, Ol' Man River, Smoke Gets In Your Eyes, others. \$4.98



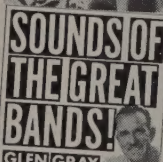
Stan Kenton

6. The greatest in "progressive jazz"—Lover, Peanut Vendor, Painted Rhythm, many others. \$4.98



GEORGE  
SHEARING

101. Shearing piano with instrumental background—What Is There to Say, Black Satin, eight others. \$3.98



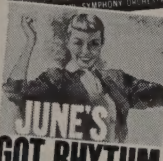
Glen Gray

115. Glen and his Casa Lomas recreate the sounds of Krupa, Dorsey, Miller, Show and others. \$4.98



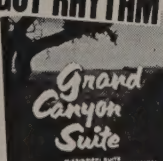
STARLIGHT  
Waltzes

126. The music of Strauss, Tchaikovsky, Sibelius, others by Felix Slatkin and Hollywood Bowl Symphony. \$4.98



JUNE  
CHRISTY

107. June sings When Lights Are Low, They Can't Take That Away from Me, nine others. \$3.98



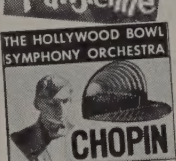
FERDE  
GROFÉ

122. Grand Canyon Suite and Mississippi Suite, by Felix Slatkin and the Hollywood Bowl Symphony. \$4.98



Gaité  
Parisienne

110. Offenbach's exuberant ballet music brilliantly performed by Felix Slatkin and the Hollywood Bowl Symphony Orchestra. \$4.98



HOLLYWOOD  
BOWL  
SYMPHONY

118. Hear Frederick Chopin's greatest music...sparkling polonaises, waltzes, etudes in superb orchestral performances. \$4.98



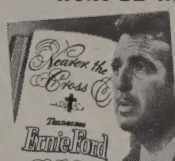
WILLIAM  
STEINBERG

109. William Steinberg and the Pittsburgh Symphony Orchestra play works by Tchaikovsky, Mussorgsky, Glinka and Borodin. \$4.98



JONAH  
JONES

103. The famous Jones combo in a swingin' new set of tunes: Just A Gigolo, Night Train, ten other favorites. \$3.98



Ernie Ford

105. Tennessee Ernie sings inspiring hymns: Now the Day Is Over, Nearer My God to Thee, Rock of Ages and nine other favorites. \$3.98



RODGERS and  
HAMMERSTEIN

102. Movie sound track of Carousel with Gordon MacRae and Shirley Jones. They sing If I Loved You, You'll Never Walk Alone, etc. \$4.98



Guy  
LOMBARDO

100. Guy and the Royal Canadians play 40 Irving Berlin hits: Say It Isn't So, Be Careful It's My Heart, many many more. \$3.98



FELIX  
SLATKIN

119. Slatkin conducts America's favorite band music. The Stars and Stripes Forever, Anchors Aweigh, 11 other marches. \$4.98

HOW TO SAVE MONEY on the Albums you want... from the greatest of classics...to the biggest of hits!

YOU GET FOUR ALBUMS—WORTH UP TO \$19.92 (retail value) as a trial member of the Capitol Record Club and pay only 97¢. As a member you agree to buy six additional records during the next 12 months from over 200 to be offered! Then you may resign, or retain membership by buying only 3 albums annually with full bonus credit. For the records you buy, you pay only the usual retail price plus a small charge for postage, packing and mailing.

MORE FREE ALBUMS! Each time you buy two more records after your agreed upon six future selections, you may choose a 12" long-play BONUS ALBUM worth \$3.98 or \$4.98, from a list of current Capitol best sellers...FREE!

UNLIMITED CHOICE! Each month you receive the Record Club Review, describing the month's selections. If you

want the selection in the division you joined (Classical...Best-Seller Hits and Show Music...or Hi-Fi Jazz), do nothing; it will come automatically. If you wish any of the other selections—or no record that month—simply notify the Club on the form always provided.

BUT HURRY to get your FOUR ALBUMS—and pay only 97¢! The first three are Bonus Albums which will be earned when you buy your second, fourth and sixth additional albums (at the rate of one every other month), but which are given to you now in advance.

SEND NO MONEY—RISK NOTHING! If not delighted, return the four albums within 7 days and your membership and all charges will be cancelled without further obligation. Mail coupon to: The Capitol Record Club, Dept. 5052 Scranton 5, Pennsylvania.

CAPITOL RECORD CLUB Dept. 5052, Scranton 5, Pennsylvania

Please accept my application for trial membership in the Capitol Record Club. Send me at once the 4 ALBUMS which I have indicated below. The first 3 are Free. All you will bill me is 97¢ plus a small charge for postage, packing and mailing. During the next 12 months I agree to buy 6 additional records from about 200 to be offered, at the usual retail price of

\$3.98 or \$4.98 (plus a small charge for postage, packing and mailing). I will purchase at least one record every two months and will send you payment 7 days after receipt of each record. I may cancel my membership after buying 6 additional records. Or, if I then remain a member I will select a FREE BONUS album each time I purchase two records.

THESE ARE THE FOUR ALBUMS I CHOOSE (write numbers in boxes)

CHECK THE DIVISION IN WHICH YOU WISH TO BE ENROLLED

1. ☐ Best Seller Hit Albums (Dancing, Listening, Mood Music and Show Albums from Theatre, Screen and TV) 2. ☐ Classical Albums 3. ☐ Hi-Fi Jazz

☐ Check here if you own a STEREO record player and agree to buy your 6 future selections in STEREO. Then the four records you have chosen above will be sent you in STEREO with a bill for only \$1.00 more (\$1.97). Future selections and FREE Bonus Albums will be STEREO Albums which usually retail for \$1.00 more than monaural. NOTE: Stereo records can be played only on stereo equipment.

NO-RISK GUARANTEE: If not delighted, I will return these 4 ALBUMS within 7 days and my membership and all charges will be cancelled without further obligation.

PRINT NAME .....

ADDRESS .....

CITY .....ZONE .....STATE .....

Please send no money. We will send you a bill. (Membership limited to one per household.) Slightly higher in Canada. Address Capitol Record Club of Canada, 1184 Castlefield Ave., Toronto 19. If you wish to join through a CAPITOL record dealer authorized to solicit Club subscriptions, write his name and address in the margin.

HF-1



# NOW...the sound that OUTMODES CONVENTIONAL STEREO

**WEATHERS**

*TrioPhonic*  
STEREO

WITH

**EQUALIZED SOUND<sup>®</sup>**

It took the engineering know-how of Weathers to discover this revolutionary electronic advancement in sound and size! TrioPhonic Stereo introduces the listener for the first time to "Equalized Sound." Now you can sit *anywhere* in the room and experience the same magnificent tonal realism and fidelity of full-range stereo. "Equalized Sound" is produced by two book-size full range stereo speakers and a unique, non-directional hideaway bass.

Ask your dealer today for a demonstration of Weathers startling new audio dimension—TRIOPHONIC STEREO with "Equalized Sound." You must see it, hear it, compare it, to believe it!

For the ultimate in TrioPhonic stereo listening, select the matched Weathers synchronous turntable with StereoRamic pickup system.



K-601  
StereoRamic Record Player



SE-50  
Harmony Stereo Speakers  
11" x 9 1/4" x 3 1/2"



SE-55  
The Hideaway Bass  
16 1/2" x 16 1/2" x 5 1/2"

For more information of TrioPhonic Stereo write for **FREE** booklet, Dept. H-F.

**WEATHERS INDUSTRIES, 66 E. Gloucester Pike, Barrington, N.J.**

Division of Advance Industries, Inc.

Export: Joseph Plasencia, Inc., 401 Broadway, New York 13, N. Y.

## LETTERS



### Vienna's Real Bargain

SIR:

While Hans Herzog's article ["Night Lights in the Konzerthaus"] in the November issue is entertaining, it contains some statements which are erroneous and others which may lead the reader to unfortunate impressions.

Among the inaccuracies is the statement that members of the Vienna Symphony Orchestra receive \$3.00 per recording session currently. The figure is at least several times that amount. Further, if the Vienna Philharmonic comprises a body of over one hundred men drawn from a total of less than one hundred fifty in the entire State Opera orchestra, that would leave less than fifty in the Volksoper orchestra. The Volksoper orchestra actually comprises about eighty players. Thus any large-scale recording made by this orchestra would actually include so-called Philharmonic personnel. More to the point, however, is the fact that this orchestra has made literally hundreds of recordings during the past few years, under a roster of some of the greatest living conductors. . . .

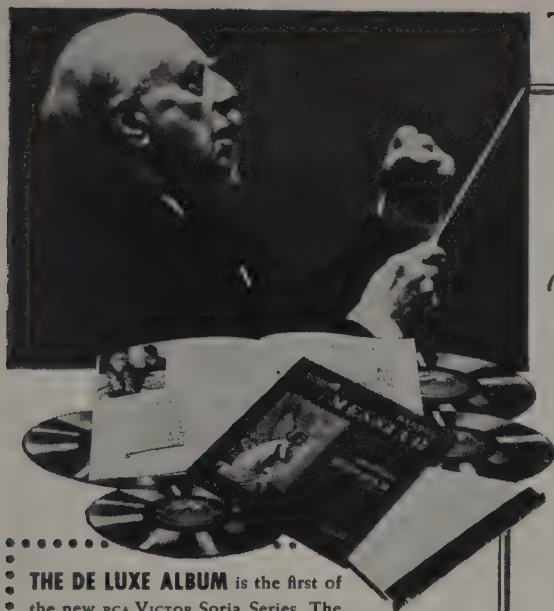
Moreover, it is patently an oversimplification to state that [the economic factor] was the prime reason for all of the recording activity taking place in Vienna. France, Italy, and Spain were also economically depressed, and no activity took place in these countries on the same scale. The answer must lie, as is made clear in the other excellent articles in the selfsame issue, in the unparalleled assemblage of musical talent available in this city. It is all well and good to point out the incredibly low prices paid by the original Haydn Society in recording its Nelson Mass in Vienna in 1950, or that Walter Berry received \$20 for a recording made at that time. As an indication of how times have changed, suffice it to say that this selfsame star, Mr. Berry, received a fee in four figures (American, not Viennese) for his participation in Vanguard's current recording of the *Bach St. Matthew Passion*.

The fact that the Vienna Symphony has its own recording studio

*Continued on page 10*



To start you on the systematic collection of a well-balanced library of classical records



## The RCA Victor Society of Great Music

will send you in a trial membership

# WITHOUT CHARGE

A 4-DISC ALBUM IN EITHER STEREO OR REGULAR L. P.

# Handel's MESSIAH

A new history-making recording by

## SIR THOMAS BEECHAM, BART.

WITH THE ROYAL PHILHARMONIC ORCHESTRA AND CHORUS

SOLOISTS: Jennifer Vyvyan, Monica Sinclair, Jon Vickers, Giorgio Tozzi

(Nationally Advertised Prices: **\$21.98** for Regular L.P. **\$25.98** for Stereo)

The four-record album will be sent to you with the first record you purchase as a member of the Society if you agree to buy FIVE additional records during the next year from at least 100 that will be made available to members over that period

THE DE LUXE ALBUM is the first of the new RCA VICTOR Soria Series. The case is stamped in gold foil, and carries on its face a reproduction of a famous religious painting. Included also is a beautifully illustrated 24-page brochure containing the complete English text of the work and an essay by Sir Thomas Beecham.

THE COMMON-SENSE purpose of the Society is to help music lovers build up a fine record library of the world's great music systematically, instead of haphazardly, which is now usually the case. The performances are by the world's most distinguished artists. An immense saving results from systematic collection. As an example, this remarkable Introductory Offer means that you get ten records for the price of six. Thereafter, if you continue, you can build up your record library at a **ONE-THIRD SAVING** over the manufacturer's nationally advertised price. For every two records you buy you receive a third one **FREE**, as a Record-Dividend, choosing it from a wide variety of the finest RCA VICTOR Red Seal records. In addition to the saving, a cardinal feature of the plan is **GUIDANCE**. The Society

has a selection panel of ten distinguished musicians, critics and musicologists whose function is to recommend to members "must-have" works for any good record library.

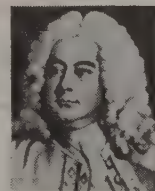
### HOW THE SOCIETY OPERATES

Each month three or more 12-inch 33 $\frac{1}{3}$  R.P.M. RCA VICTOR Red Seal records are announced to members. One is singled out as the *record-of-the-month* and, unless the Society is otherwise instructed (on a simple form always provided), this record is sent to the member. If the member does not want the work he may specify an alternate, or instruct the Society to send him nothing. For every record purchased, members pay only \$4.98—for stereo \$5.98—the manufacturer's nationally advertised prices. (A small charge for postage and handling is added.)

### "I THINK GOD HAS VISITED ME"

WHEN Handel finished that triumphant climax to the second part of the work, the 'Hallelujah Chorus,' tears were streaming down his cheeks. 'I did think I did see all Heaven before me and the Great God Himself!' he told his servant. And when the score was written he pointed to his bulky manuscript and said simply: 'I think God has visited me.'—DAVID EWEN. It was during the first London perform-

ance that the audience, carried away by the power of the "Hallelujah Chorus," arose in concert as though by a prearranged signal. Ever since then, audiences the world over express a similar respect: rising at the onset of this chorus and remaining standing until its conclusion.



### BEGIN YOUR MEMBERSHIP WITH ANY ONE OF THESE

**C-1 BRAHMS**  
Symphony No. 3  
Chicago Symphony, Reiner

**C-3 BEETHOVEN**  
Concerto in D  
Heifetz, violinist  
Boston Symphony  
Munch

**C-4 RAVEL**  
Bolero;  
Raps. Espagnole;  
La Valse • DEBUSSY  
Afternoon of a Faun  
Boston Symphony  
Munch

**C-5 TCHAIKOVSKY**  
Concerto No. 1  
Cliburn, pianist  
Kondrashin,  
conductor

**C-7 BEETHOVEN**  
Emperor Concerto  
Rubinstein,  
pianist  
SYM. OF THE AIR  
Krips

**C-8 GRIEG**  
Peer Gynt AND  
Lyric Suites  
BOSTON POPS  
Fiedler

**C-9 TCHAIKOVSKY**  
Concerto in D  
Heifetz, violinist  
Chicago Sym.  
Reiner

**C-10 R. STRAUSS**  
Till Eulenspiegel  
AND Death and  
Transfiguration  
VIENNA PHIL.  
Reiner

### IF YOU OWN A STEREOPHONIC RECORD PLAYER, check the box below

RCA VICTOR Society of Great Music  
c/o Book-of-the-Month Club, Inc.  
345 Hudson St., New York 14, N. Y.

AS MY FIRST PURCHASE SEND ME

V12-1

Specify by number and title one of the records shown at left

☐ CHECK HERE IF YOU WISH TO BE ENROLLED IN THE STEREOPHONIC DIVISION OF THE SOCIETY

Mr. }  
Mrs. } (PLEASE PRINT PLAINLY)  
Miss }

Address.....

City.....Zone.....

State.....

NOTE: If you wish your membership credited to an authorized RCA VICTOR dealer, please fill in here:

Dealer's Name.....

Address.....

PLEASE NOTE: Records can be shipped only to residents of the U.S. and its territories, and Canada. Records for Canadian members are made in Canada and shipped duty free from Ontario.

13





as combination manual turntable, **THE** automatic turntable and automatic record changer, **DUAL** truly capable of authentic high fidelity stereo and **1006** mono reproduction **IS IN A CLASS BY ITSELF**

**You need not take our word for it.** The United Audio Dual-1006 has been thoroughly tested by many consumer and technical publications within the high fidelity industry as well as by noted consumer testing organizations. Without exception, it has been acclaimed for its flawless workmanship and its many exclusive and significant features as both a professional turntable and deluxe record changer. Its ability to track a stereo record with the most sensitive of turntable cartridges at the minimum recommended stylus force ensures maximum life of *all* records. Where permission has been granted, we have reprinted these detailed evaluations and will be glad to send you copies on request. Or, if you can, we suggest you visit your *authorized* United Audio dealer and submit the Dual-1006 Turntable/Changer to your own critical test.

**united Audio**  
PRODUCTS OF DISTINCTION  
202-4 East 19th St., N.Y.3, N.Y.

## LETTERS

*Continued from page 8*

does not make it any more tempting for American firms to operate in Vienna. No responsible recording firm uses outside engineers more than occasionally. As a point of fact one of the key reasons for our own firm's work in Vienna, aside from musical considerations, is that we maintain full studio facilities in that city, as do Westminster and London-Decca.

The Schwann catalogue is littered with the remains of those record companies which tried to prosper through "bargain basement" recordings. The real "bargain" in Vienna is the quality of its musical wares.

*Seymour Solomon*

Vanguard Recording Society, Inc.  
New York, N. Y.

**MR. HERZOG REPLIES:** Mr. Seymour Solomon's letter, if I may quote his own words, is entertaining but it, too, contains some statements which are erroneous and others which may lead the reader to unfortunate impressions.

May I, for my part, correct an unfortunate slip of the pen. The Vienna Symphony gets \$3.00 per man per hour, not per session. On the other hand, Mr. Solomon seems to feel that he must persuade American readers that the Volksoper (not Volksoper) Orchestra usually includes Philharmonic players when it makes records. In the first place, Mr. Solomon's mathematics are faulty. The total figure of 150 for the State Opera Orchestra does *not* include the eighty excellent men of the Volksoper Orchestra. Let me explain it once again:

Vienna Philharmonic Orchestra: plays in the State Opera Orchestra.

State Opera Orchestra: includes the Vienna Philharmonic and nearly fifty more.

Orchestra in the Volksoper: some eighty players included neither in the Philharmonic nor in the State Opera personnel.

As to the economic advantages of recording in Vienna, I assure Mr. Solomon that the Viennese are fully aware that the real bargain here is the quality of our wares. We knew about these long before the record companies "discovered" us.

*Hans Herzog*  
Vienna  
Austria

### Errors of Fact

SIR:

Peter Heyworth's article on my late husband ["Ernest Newman," Oct. 1959] is extremely interesting, and so far as my husband's character and professional career are concerned a true and penetrating study. But there are one or two factual errors which I

*Continued on page 12*



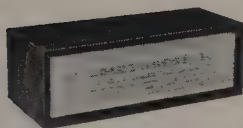
The sound is  
**EVERYWHERE**



When You Add the NEW

# FISHER *WS-1*

## Wide-Surround Speaker System



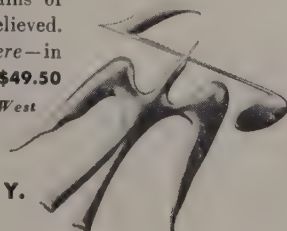
Best of all, the WS-1 is so small that it can be installed literally *anywhere*—in book shelves, on table tops, on the wall, and even under chairs! **Per Pair, \$49.50**

*Slightly Higher in the Far West*

WRITE TODAY FOR THE COMPLETE STORY ON THE AMAZING WS-1!

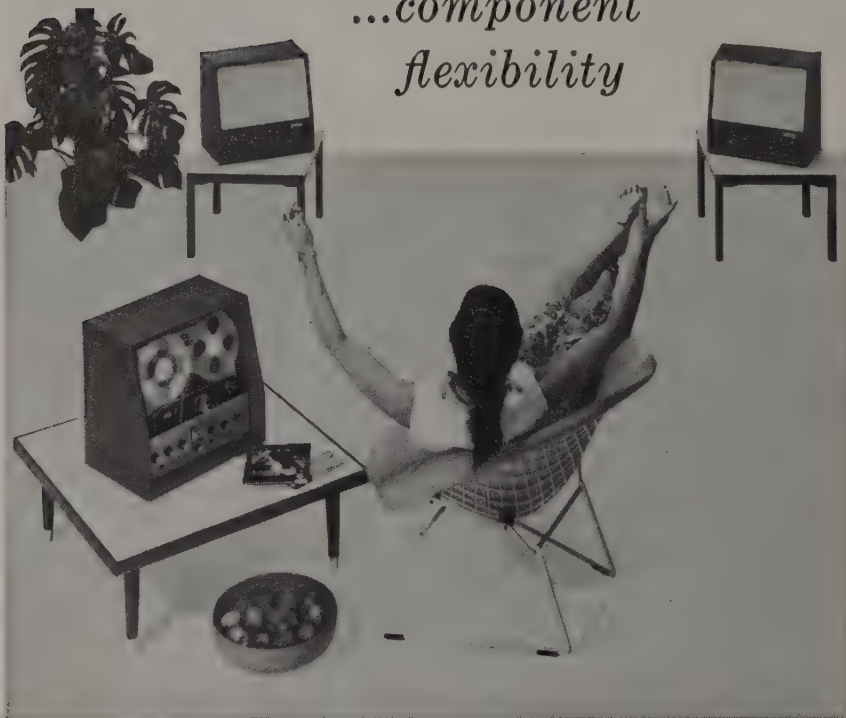
**FISHER RADIO CORPORATION • 21-25 44TH DRIVE • L. I. CITY 1, N. Y.**

Export: Morhan Exporting Corp., 458 Broadway, New York 13, N. Y.





# Smart furniture styling ...component flexibility



## Ekotape 'STEREO SUITE'


Wonderful way to enjoy stereo . . . because this new 'Stereo Suite' pleases the eye as it does the ear. Fine furniture wood cabinets in a choice of hand-rubbed Danish walnut or fruitwood are scaled and styled to fit in any decor. Light, separate units (in contrast to bulky single enclosures) give flexibility in arrangement, better control of stereo "balance." Here, too, is typical Ekotape quality — and fidelity beyond compare!

'Stereo Suite' consists of a stereophonic tape recorder and playback control center with the new Ekotape GL 04 record-playback preamp and all controls housed in the base. It records and plays back monaural, four-track and two-track stereo. Each matching speaker cabinet includes a twelve-watt high fidelity amplifier, three inch and eight inch speakers with network.

And, you're not limited to tape programming alone — the control center has six inputs for changer, tuner, microphones. Each cabinet measures 17" wide, 16" high, 12" deep at base.

See the 'Stereo Suite' at your Ekotape dealer, or call him for a demonstration in your home. Write direct for full specifications and data.

ELECTRONICS DIVISION

WEBSTER  ELECTRIC  
RACINE WIS

Circle 150

## LETTERS

Continued from page 10

should be glad if you could find an occasion to correct.

The most important one is the date of our marriage. According to Peter Heyworth, it took place after the move to Tadworth. This was in April 1928, and as everybody knows we had been living together in London since our marriage on June 14, 1919. Such a statement might cause complications. Also we did not build the house in Tadworth; we bought it in March 1928, and the library was added afterwards. My husband's name was never E. N. Roberts. He was christened William, and was so called by his intimate friends all his life.

Vera Newman  
Woldingham, Surrey  
England

## Somebody Loves Us

SIR:

Bravo! Your editorial ["A Scolding"—to manufacturers and to customers] in the October issue hit the proverbial nail on the head. It couldn't have appeared at a more opportune time.

Another point worth mentioning is the method in which you present your record and equipment reviews. One is immediately struck with the idea that here are people who know what they are doing. This is not to mention the wonderful articles appearing each month which never fail to interest me. To prove my point I have recently renewed my subscription for five years.

P. L. Glénat  
RCAF Cold Lake, Alb.  
Canada

## The Sterbas

SIR:

I noticed that the excellent article ["Freudians in Euterpe's Realm," September] refers to the authors of the book *Beethoven and His Nephew* as Edith and Erika Sterba. The names are Richard and Editha Sterba.

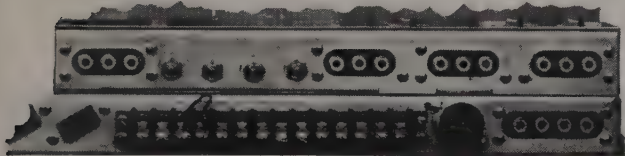
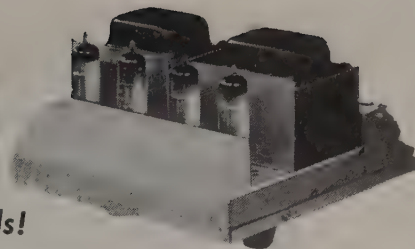
Richard Sterba, M. D.  
Grosse Pointe, Mich.





# FIFTY WATTS OF POWER

*Music Power Free of Hum, Noise and Distortion at All Levels!*



# SIXTEEN INPUTS

*For Every Stereo and Mono Program Source!*

# TWENTY-SEVEN CONTROLS



*Including Remote Control and Center-Channel Facilities!*



The **New**

# FISHER X-202

## Stereo Master Audio Control and Amplifier

**From the day of its introduction in 1958**, the best selling high-quality stereo control/amplifier has been the FISHER X-101. It has never seen its equal! Today, we are proud to announce an entirely new model in the same tradition, but with many additional features and a 25% increase in power! **CONTROLS**—more than you may ever use, but so comprehensive as to eliminate any possibility of obsolescence. **ELECTRICAL QUALITY**—so near the theoretical limits of perfection as to meet the most exacting requirements of audiophile or professional. **QUALITY** of materials and workmanship—so conspicuously fine that one glance, top side or inside, will tell you that there is no finer made.

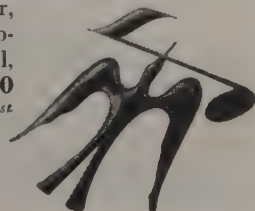
■ **STEREO DIMENSION CONTROL**—so you can go beyond so-called 'curtains of sound' by fusing the signals from both channels, to create the sound distribution pattern perfectly suited to *your* home and *your* taste. ■ **CENTER CHANNEL FACILITIES**—front-panel Center Channel Volume Control for three-channel stereo or remote speaker operation. ■ **REMOTE CONTROL**—achieve perfect stereo balance without stirring from your chair, by adding the low-cost FISHER RK-1 unit. ■ **PLUS**—Record-Monitor and variable Speaker Damping Factor facilities, Channel Indicator Lights, separate Bass and Treble controls for each channel, Rumble and Scratch Filters, dual Bias, Phase Inverter and DC Balance controls. **\$229.50**

*Slightly Higher In The Far West*

WRITE TODAY FOR COMPLETE DATA ON THE FABULOUS X-202!

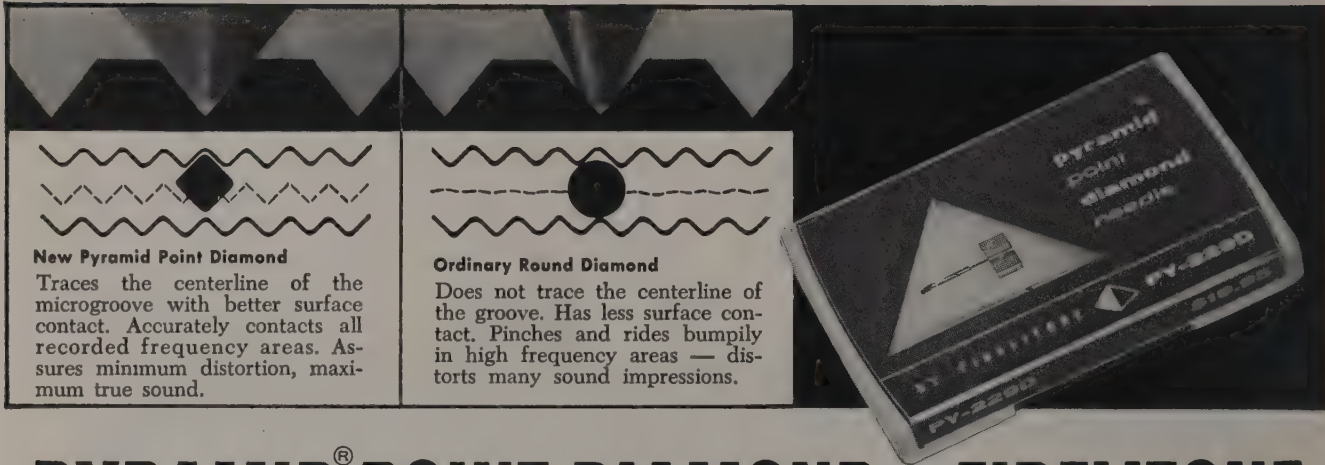
**FISHER RADIO CORPORATION • 21-25 44th DRIVE • LONG ISLAND CITY 1, N. Y.**

Export: Morhan Exporting Corp., 458 Broadway, New York 13, N. Y.





# MOST SENSATIONAL ADVANCE IN HIGH FIDELITY REPRODUCTION



## PYRAMID<sup>®</sup> POINT DIAMOND BY FIDELITONE

shaped to follow the record grooves exactly . . .  
pick up ALL the recorded sound

Listen to the new Pyramid Point Diamond by Fidelitone. You'll experience reproduction no other needle has ever achieved. Its entirely new shape simulates the original recording stylus. Now, for the first time, you enjoy the full pure tones of *all* the original record sound. Stereo discs reproduce with the living brilliance of full dimensional sound. Monophonic reproduction is also greatly improved.

### Scientifically shaped

The new Pyramid Point Diamond contacts the modulated groove with two of its rounded and polished edges. The shape reduces "pinch effect", mistracking, harmonic distortion and needle talk. Background noise and distortions are reduced by as much as 85%. Wave form distortion is eliminated. The lifting and falling motion caused by the pinch effect of a round type

stylus accelerates groove gouging. The new Pyramid Point Diamond prevents this groove deformation.

### Tracing distortion essentially eliminated

The Pyramid Point Diamond positively traces the centerline of the microgroove. Tracing distortion is reduced to the amount theoretically equivalent to a .2 mil contact radius. All harmonic distortion is reduced to imperceptible values. Sound on both the inside and outside of the record groove is cleanly reproduced.

### Transient and tangential distortions are reduced

The Pyramid Point Diamond is always in smooth gliding contact with the major cross section areas of the record groove. It follows the intricate contours on sudden transitions from one amplitude of modulation

to the other without clatter or ringing. Any tangential weakness in the design of any pick up system shows improved performance with the Pyramid Point Diamond.

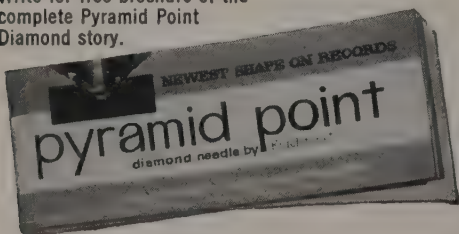
### Your valuable records last longer, too

The Pyramid Point Diamond allows more surface contact between needle and record. This distributes the tone-arm weight over a larger surface area, lowers unit area pressure, prolongs the useful life of your records and needle.

For the truest attainable fidelity, stereo or monophonic, your high fidelity system needs the new Pyramid Point Diamond by Fidelitone — the only needle scientifically shaped to play back records as they were recorded. See your Fidelitone dealer today, and hear the difference yourself.

Write for free brochure of the complete Pyramid Point Diamond story.

Write for free brochure of the complete Pyramid Point Diamond story.



Over 30 years of quality needles

# Fidelitone

"Best buy on records"

Chicago 26, Illinois.



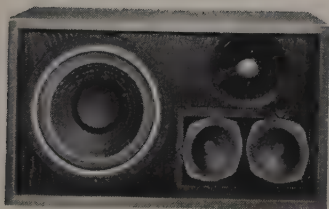
**ACOUSTIC RESEARCH ANNOUNCES  
A NEW AR SPEAKER SYSTEM,**

the **AR-2a**

**T**he AR-2a consists of an AR-2 (ten-inch acoustic suspension woofer with a newly improved cone, and two five-inch cone tweeters) in combination with our 1 $\frac{3}{8}$ -inch dome-type super-tweeter (the same one used in the AR-3).

The AR-2 has earned a unique reputation in both home and professional use. The 1 $\frac{3}{8}$ -inch super-tweeter that converts the AR-2 to an AR-2a is our most nearly perfect driver—its performance, in the high treble range, conforms more closely to the ideal\* than any of our other speaker drivers in their frequency ranges.

AR-2a prices range from \$109 to \$128, depending on cabinet finish. Except for the pine model, cabinets are finished on all four sides. Further information is available on request.



*\*On-axis response from 7,500 cps to 20,000 cps is  $\pm 1\frac{1}{2}$  db; maintenance of excellent (although somewhat attenuated) response off-axis, both horizontally and vertically, is inherent in the use of the very small, stiff diaphragm as a direct-radiator.*

We invite you to hear this and other models of AR speakers at the AR Music Room, our permanent display on the west balcony of New York's Grand Central Terminal.

**ACOUSTIC RESEARCH, INC. 24 Thorndike St. Cambridge 41, Mass.**



COMPACT...*in the fashion of the season*

UNCOMPROMISING QUALITY

...*in the tradition of* ELECTRO-VOICE



## Royal 400

3-way deluxe system  
18" woofer  
8" midrange  
compression HF tweeter  
\$249.50  
audiophile net\*



At last, from Electro-Voice — the makers of the incomparable Patrician — a new concept of high-performance, low-resonance speaker systems. Listen to the new sound, note the naturalness . . . especially in vocal renditions. Relax, listen for hours without fatigue. Enjoy full range . . . from the soft sound of background music to the full dynamic response of orchestral climaxes. Whether your taste runs toward the economical Leyton or all the way to the "Patrician" of small speaker systems — E-V's new Royal 400 — you can't buy a better speaker system. Ask your dealer for a demonstration.

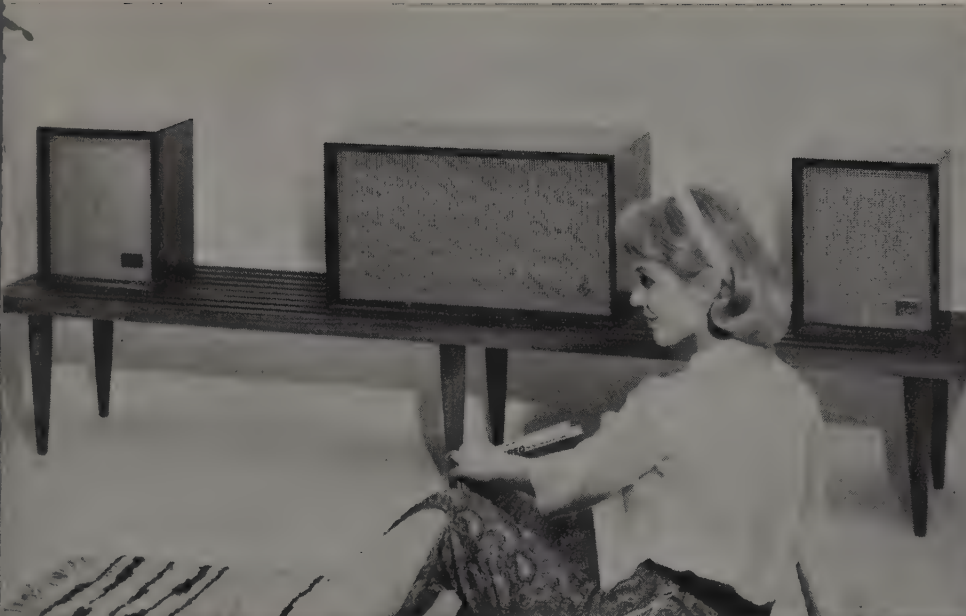
*\*All systems are illustrated with E-V's new Stereons for true 3-channel stereo. Esquire, Regal and Royal use Stereon 300 at \$49.50 each. Leyton matches Stereon 100 at \$34.50 each.*

Write Department 10H for your copy of our new Catalog No. 135 on High Fidelity Speakers and Systems.

# Electro-Voice®

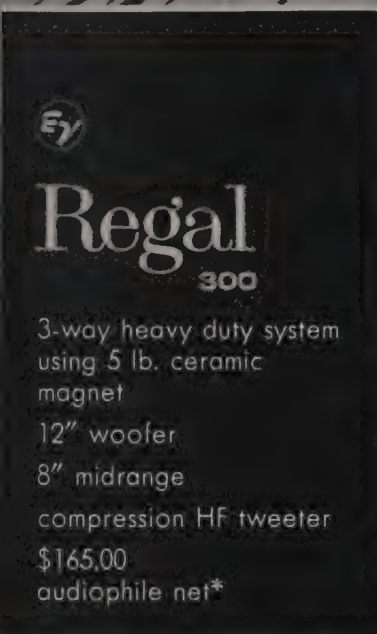
INC., BUCHANAN, MICHIGAN





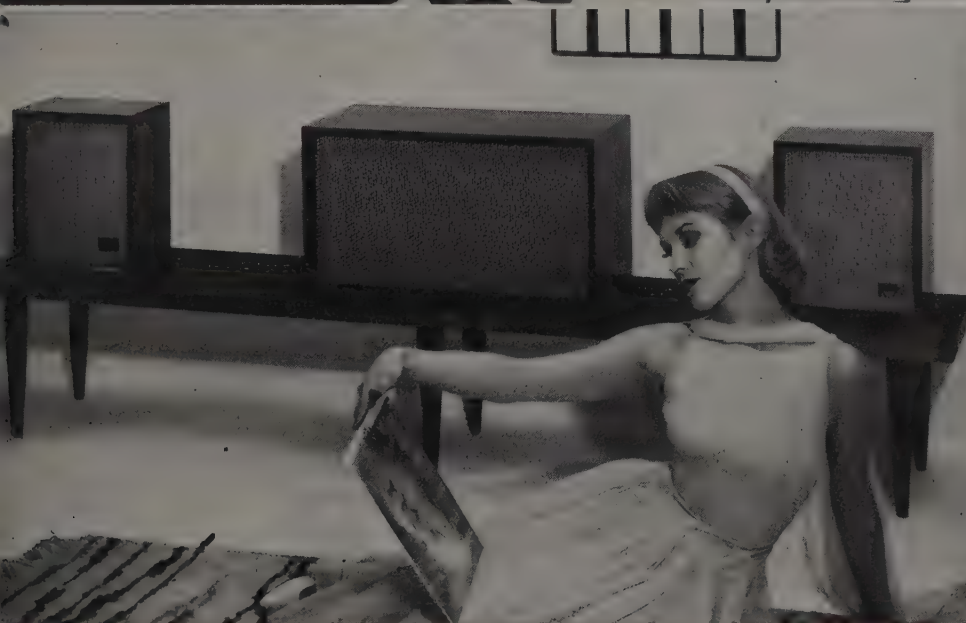
## Esquire 200

3-way economy system  
12" woofer  
8" midrange  
compression HF tweeter  
from \$111.00  
audiophile net\*



## Regal 300

3-way heavy duty system  
using 5 lb. ceramic  
magnet  
12" woofer  
8" midrange  
compression HF tweeter  
\$165.00  
audiophile net\*



## Leyton

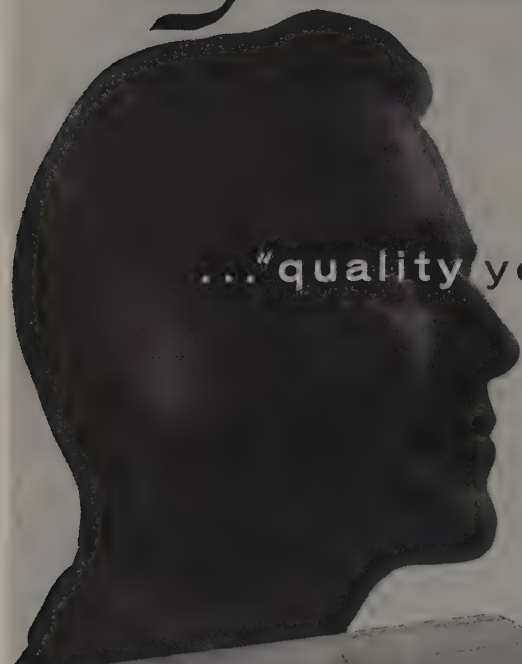
2-way economy low  
resonance system  
12" woofer  
8" midrange  
from \$93.00  
audiophile net\*



Even those who can afford more, buy

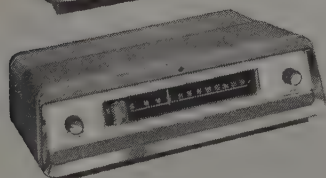
# Grommes

STEREO



... "quality you can hear"

Even where price is no object, Grommes is the popular choice of many a connoisseur. That's because Grommes has quality you can hear . . . performance far beyond its little price. Why pay more?



GROMMES CUSTOM 101GT  
FM TUNER

Outstanding performance. Electronic tuning eye and AFC simplify tuning. Foster Seeley discriminator and matched crystal diodes detector. Audiophile net, \$79.95.\*

\*Handsome saddle tan simulated leather enclosure \$10.00 extra.

## GROMMES 20LJ STEREOGRAPHIC AMPLIFIER

The "Little Jewel," a high quality 20 watt stereo pre-amplifier and power amplifier. Two 10 watt channels convert to 20 watts monophonic, 40 watts peak. Controls are ganged for simplified stereo operation • Frequency response  $\pm 0.5\text{DB}$ . 20-20,000 CPS • Hum and Noise 80DB below rated output • Selector for Aux, Tuner, NARTB Tape, RIAA Phono, Crystal Phono • Treble, Bass, Loudness Controls • Inputs for records, tape or tuner • Outputs 4, 8 and 16 ohms • Two AC outlets for associated components • Size only 14" x 4 1/4" x 9". Gold and oyster-white face plate. Audiophile net, only \$69.95.\*

Ask your Hi-Fidelity Dealer to demonstrate GROMMES—the best buy in Stereo Hi-Fi

Please send me FREE full color catalog of the 1960 Grommes line along with detailed specifications.



GROMMES DIVISION OF PRECISION ELECTRONICS, INC.  
9101-A King Street, Franklin Park, Illinois

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

## Notes

FROM

## Abroad

LONDON—From EMI news comes that Maria Callas has agreed in principle to record three operas before the end of 1960. Which operas these shall be has not been decided, and any decision is unlikely until litigation over the diva's marital affairs has been disposed of.

Meantime, her recording for EMI—Angel of *La Gioconda*, made with the coöperation of La Scala, is the first outward sign of her reconciliation with the *Sovrintendente* of that august house, Antonio Chiringelli. I am told that on the third day of the *Gioconda* recording Miss Callas met Signor Chiringelli in the Scala courtyard. Figuratively, if not literally, they fell on each other's necks; tears of relief were shed on both sides. The two-year Callas absence from the Scala probably won't be protracted.

Klemperer in Fine Fettle. Forced by an infection to withdraw from EMI's *Don Giovanni* sessions (now, with Giulini conducting, almost finished), the unquenchable Otto Klemperer has again shown his talent for quick recuperation. Back in the studio for stereo remakes of his Beethoven recordings, he finished the Symphony No. 4, with *The Consecration of the House* as a filler, and the *King Stephan Overture* as filler, to the Fifth Symphony. He then started on the *Eroica*.

Klemperer's prankish sense of humor is also still undimmed. At a morning rehearsal before one of his Royal Festival Hall Beethoven concerts—with a single lone figure, that of his daughter Lotte, in the auditorium—he rapped his baton sharply on the desk and shouted portentously: "Gentlemen! Beethoven—Symphony No. 2" (this being the first item on the rehearsal plan). The Philharmonia Orchestra instantly plunged, by conspiratorial prearrangement, into that un-Beethovenian ditty, *Happy Birthday to You*. The "you" so honored was Lotte Klemperer, who—once re-

Continued on page 20





Speaker of the house...

# AUDAX

Audax systems were planned with intelligence, styled with boldness, built with precision. They are everything an outstanding speaker should be... a welcome combination of unusual beauty and versatility... a truly original achievement in furniture design. The 3-dimensional *Dynel Acoustiscreen* is a distinctive new face in speaker grilles, available in vertical or horizontal patterns to preserve the "honest" design. Place Audax as you want—on shelves, tables, in cabinets, or free-standing. Legs are available, if desired. All Audax Paraflex Speaker systems are custom finished in oiled walnut.

Audax sound is "natural" and spacious (Audax is more speaker than many units three times larger). The pat-

ented Paraflex speaker cone suspension permits infallible handling of the audio range. The ducted acoustic slot in the enclosure assures bass free of annoying boom. And, Audax is not a "power hog"... it will operate with lower powered amplifiers!

You're secure in choosing Audax... secure in knowing that you own the ultimate in speaker sound and styling.

**CA-80**—2 full range 8" speakers and matched tweeter. \$99.95 ■  
**CA-100**, above—2 full range 10" speakers and 2 matched tweeters. \$139.95 ■ ...For the biggest and best sound in the smallest package! Model **CA-60**, right—9½" x 10" x 18". \$59.95



Send for free colorful brochure.



**AUDAX • DIVISION OF REK-O-KUT CO., INC.**

38-19 108th St., Corona 68, N.Y.



AUDAX, DIVISION OF REK-O-KUT CO., INC.  
 Dept. HF-1, 38-19 108th St., Corona 68, N.Y.

Name

Address

City  Zone  State

RA 13

Export: Morhan Corp., 458 Broadway, N.Y. 13 • Canada: Atlas Radio Corp., 50 Wingold Ave., Toronto



Continued from page 18

covered from the shock-roared with laughter. "It's Papa's best joke," she opined later.

**Maag—On To New Things.** Shut-tling between English Decca's studios, the Festival Hall, and La Scala, where he was billed for two orchestral concerts, Mozart-specialist Peter Maag, the Swiss conductor, told me cheerfully that a couple of days earlier he had given in a verbal resignation from the musical directorship of the Netherlands Opera, Amsterdam. His tenure has been short. Formerly (1952-55) principal conductor of the Düsseldorf Opera and thereafter general music director of the Bonn Opera, thirty-eight-year-old Maag fulfilled a four-week pilot engagement with the Netherlands Opera during Holland's summer music festival and took over the musical directorship, with a two-year contract, on September 1. A prospective two-year stay dwindled to two months. I of course asked why he was leaving.

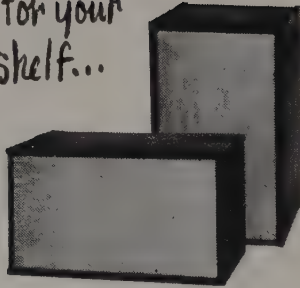
"Because," he replied, "I am profoundly dissatisfied with Amsterdam's rehearsal facilities, general disciplinary arrangements, and the interference in artistic matters by the musicians' and 'house' unions. . . . I cannot tell you how glad I am to get away."



Maag

Maag's current and prospective recording arrangements with Decca-London involve Mozart and (mainly) the London Symphony Orchestra. They include the Twelve *Deutsche Tänze*; three out of the four horn concertos (one in D major, two in E flat major), with Barry Tuckwell, the LSO's first horn, as soloist; the Clarinet Concerto, with another LSO principal, Gervase de Peyer; and one LP disc comprising the *Idomeneo* and *Finta Giardiniera* overtures, three entr'actes from *König Thamos*, and a *recherché* Serenade for Four Orchestras, each orchestra consisting of strings and two horns. In January, with the Suisse Romande Orchestra and their first horn player, Edmond Leloir, Maag will do a stereo remake of the *Posthorn* Serenade, K. 320. He tells me that the instrument Leloir uses comes from the Swiss State Museum, Zurich, and that a century ago it was used by

and, for your  
shelf...



The new  
Z-400

... incorporating in one small cabinet the much recommended JansZen\* Electrostatic providing the mid and upper frequency tones and overtones which make High Fidelity (with or without stereo) a fact instead of fancy—with our Model 350 woofer.

This woofer produces a bass definition and clarity coupled with an over-all BIG SOUND seldom, if ever found in "the others," from \$134.50

\*including designs by Arthur A. Janszen.

NESHAMINY ELECTRONIC CORP., Dept. HF-1 • Neshaminy, Penna.

Please send me descriptive literature and prices on your new Z-400 shelf model speaker system.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

Continued on page 22



# "BACH IS MY BEST FRIEND"



The short, elderly man with the round face leaned forward in his chair. A television reporter had just asked him why he selected the works of Bach for a special concert. With the honesty and dignity characteristic of him, he replied "*Bach is my best friend.*"

This simple, yet profound statement, sums up the love and joy of his life. Once during a rehearsal, he stopped the orchestra and explained that in Bach "Every note is variety — that is what gives life."

This man — this musician, has reached an understanding of Bach so intimate, so complete that it bridges the two and a half centuries between them, making the composer so alive that the musician can truly say "*Bach is my best friend.*"

The words of the musician have a very special significance for the manufacturer of stereophonic high fidelity instruments. They recall our responsibility to create components which can reproduce every nuance of a Bach performance. The brilliant engineering and the functional design of Harman-Kardon tuners and amplifiers reflect the work of people who understand and love music.

Typical of the instruments which reflect this understanding are the new CHORALE, Model A260 integrated stereophonic amplifier (see below) and THE MADRICAL, Model ST360 AM/FM stereophonic tuner. THE CHORALE is a powerful 60 watt stereophonic amplifier incorporating two 30 watt power channels and dual preamplifiers. Features include: New Third Channel Speaker Selector for local or remote stereo systems. Friction-Clutch Tone Controls to adjust bass and treble separately for each channel. Tone Control Defeat Switch, Illuminated Push-Button On/Off Switch and Speaker Phasing Switch.

THE MADRICAL tuner actually has everything: Separate AM and FM sections for simulcast (stereophonic) reception. MA350 Multiplex Adapter plugs into ST360 chassis to provide a completely integrated tuner for receiving multiplex broadcasts. Distortion and drift are virtually unmeasurable and sensitivity is limited only by galactic noise. THE CHORALE and THE MADRICAL are handsomely finished in straw gold with highlights of deep brown.

The Choral, Model A260 — \$199.95. Optional Enclosure, Model AC60 — \$12.95. The Madrigal, Model ST360 — \$199.95. Optional Enclosure, Model CX60 — \$12.50. MA350 Multiplex Adapter — \$49.95. All prices slightly higher in the West.



**harman kardon**

For free catalog write Harman-Kardon Inc., Dept. HF-1, Westbury, N. Y.



# from England...

where the finest is a tradition



Model SL 71  
Stereo Two  
Speaker  
System  
40-20 cps  
complete.  
\$89.95  
Audio Net



## Stereophonic High-Fidelity by *Beam-Echo*



Model SPA 21—50-watt Stereo High Fidelity "3-D" Amplifier. \$229.95 Audio Net



Model BM611—Deluxe Automatic FM-AM Tuner. 8 tubes plus rectifier; magic eye; neon balancing; illuminated panel. \$149.95 Audio Net



Model SPA 11—30-watt Stereo High Fidelity "3-D" Amplifier. \$149.95 Audio Net



Model DL 7-35 Basic 50-watt Amplifier (100 watts peak). With 2 units: 100-watt stereo with SP 21; 200 watts peak stereo. \$159.95 Audio Net



Model SP 21 Stereophonic-Monophonic Pre-Amplifier Control Unit. \$159.95 Audio Net

traditionally the finest!—and very likely the only sound reproducing equipment to represent a lifetime investment in timeless listening enjoyment. The rewards of owning Beam-Echo are many; among them the knowledge that yours is—and will remain—the best quality stereophonic-high fidelity ever produced.

**1 YEAR FULL WARRANTY ON ALL COMPONENTS;  
TUBES 90 DAYS.**

Prices slightly higher west of the Rockies.

**BEAM-ECHO INTERNATIONAL, LTD., Dept. HF-1  
820 Greenwich St., New York 14, N.Y.**

**PLEASE SEND ME FREE CATALOG  
AND NAME OF NEAREST DEALER.**

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

## NOTES FROM ABROAD

Continued from page 20

postilions on the Gotthard coaches to warn *auberges* in advance how many horses and passengers were to be fed, whether there were any VIPs on board, and so on.

**Ben Hur, 1960 Version.** Metro-Goldwyn-Mayer's technicolor spectacular had its London opening ten days before Christmas, a month after the world premiere in New York. Miklós Rózsa the Hungarian-born composer now based in Hollywood, spent nine months writing three and a half hours' of music for the film and then cutting it to two and a half. Later, in Rome and Nuremberg, he recorded condensations of his score for the M-G-M and Lion labels—a task of condensation taking him a mere fortnight. For the M-G-M disc he used the Banda di Carabinieri (which has a more impressive ring than the Rome Police Band) in the marches and "triumph" bits and the Rome Radio Orchestra and Chorus in the rest of the score. For the Lion disc of highlights he had the North Frankland State Symphony Orchestra, Erich Kloss as conductor, and no chorus at all.

"What is the most interesting thing technically about your *Ben Hur* music?" I asked him, when he stopped off in London on his way home.

"The big problem," said Rózsa "was the music for Christ. The director and everybody else wanted me to use a Theremin, all very spellbinding and eerie; but you can't use electronics for the First Century. So I opted for a pipe organ. Every time you see Christ in the film or hear about Him or feel His presence you hear the pipe organ and effects for divided high strings, usually playing harmonics. For the recordings in Nuremberg we used an excellent church organ and in Rome a studio organ—after adjusting it technically to cut out any suspicion of vibrato."

CHARLES REID

**High Fidelity**, January, 1960, Vol. 10, No. 1. Published monthly by Audiocon, Inc., Great Barrington, Mass., a subsidiary of The Billboard Publishing Co., publishers of *The Billboard*, *Vend*, *Funsport*, and *The Billboard International*. Telephone: Great Barrington 1300. Member Audit Bureau of Circulation.

**Editorial Correspondence** should be addressed to The Editor, Great Barrington, Mass. Editorial contributions will be welcomed. Payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage.

**Subscriptions**, change of address notices, undelivered copies, orders for subscriptions should be addressed to High Fidelity Magazine, 2160 Patterson Street, Cincinnati 22, Ohio.

**Subscription rates:** United States, Possessions and Canada, 1 year, \$6; 2 years, \$11; 3 years, \$15. Elsewhere \$1.00 per year extra. Single copies 60 cents.





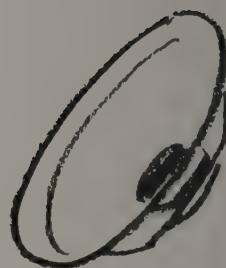
A new recording  
tape bursts upon the  
audio scene. The name - **triton**. The  
quality - ne plus ultra. The price - a bit  
higher than others, but well worth it.  
Yes, in recording tape, too, quality  
always costs a little more. Your evalu-  
ation will be the proof.



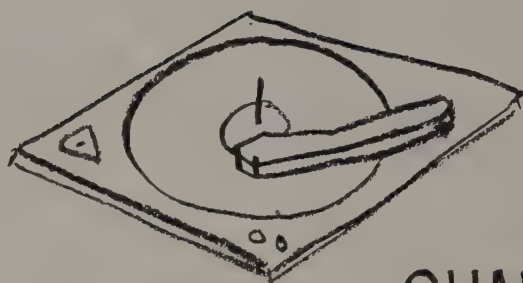
**triton** magnetic recording tape  
triton tape company woodside, n. y.



LET'S SEE NOW...



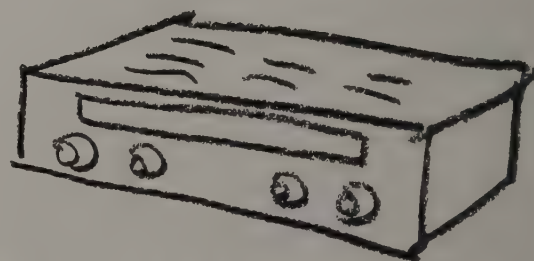
I'D LIKE 45,000 SPEAKERS, PLEASE



... AND 25,000 TURNTABLES,

CHANGERS,

AND PLAYERS



AND 3,000 TUNERS, AND...



Last month, you will recall, we introduced you to yourself... America's musical millionaire. We reported some fascinating data about you (from you)... what you do for a living, the fine home you own, your above-average income, and your influence. Yes, *especially*, your influence.

We also said (that you said) you were going to spend \$40-million in the next 12 months for components and LP's and tape. Now, it occurs to us that perhaps you'd like to be reminded about what specifically you intend to spend all that money for...

It's a whopping big shopping list, that's for sure... at least 260,000 units of component high fidelity equipment. That includes 52,000 amps and/or preamps, more than 45,000 speakers (about half with enclosures), almost 25,000 turntables, changers and players, about 3,000 tuners...

How about LP's and tape? After all, you must already possess the world's largest record library. Well (as though you didn't know), you're going to buy 3,400,000 LP's (that's almost 10,000 a day!)... more than a million units of pre-recorded and raw tape.

We've taken the liberty of telling manufacturers of quality components, and the leading recording companies about all this. We know what conscientious citizens they are... why, they'll knock themselves out to deliver the newest and best for you. After all, the most constructive force in the past, present and future of "music listening" is *you*. Your good taste and discriminating judgment, as well as your many dollars, have made high fidelity. And... HIGH FIDELITY!

high fidelity

THE MAGAZINE FOR MUSIC LISTENERS

OFFICES: GREAT BARRINGTON • NEW YORK • CHICAGO • HOLLYWOOD



# why it makes better sense to build your stereo system from Sargent-Rayment components

## **SR** Planned Component Packages

To simplify selection of the most logical group of components for a given set of requirements, Sargent-Rayment offers a broad range of stereo packages combining precision quality with practical economy. Typical of these is the SR-8000 Deluxe Stereo AM-FM tuner and Professional Control center — providing the highest degree of flexibility and stability on a single chassis — and the SR-5100 dual 50-watt (200 watts peak power) stereo amplifier. With these two units, plus your own speakers, you have everything you need, with performance challenging that of the most expensive stereo systems available anywhere.



SR-8000 Deluxe Stereo AM-FM  
Tuner and Professional Control Center



SR-5100 Dual 50-watt Stereo  
Power Amplifier (200 watts peak power)

**FREE** catalog, with informative and detailed specifications on the above and other S-R stereo products, is yours for the asking. Write to the address below, or see your component hi-fi dealer.

### **simpler, more convenient control**

With advance-designed S-R components such as the SR-7000 and SR-8000, all control functions are located on a *single panel*. Whether you plan an open-mounted system, a built-in, or "package" console, the Sargent-Rayment centralized control feature assures you of better audio with less effort.

### **fewer separate units needed**

A conventional stereo system may involve as many as nine separate components exclusive of speakers — two tuners, two pre-amps, tone control, two amplifiers, and two power supplies. *All* of these are provided in just two components in a Sargent-Rayment combination such as that shown at the left.

### **less hum and noise; lowest distortion**

In a Sargent-Rayment integrated stereo system, the absence of all power supply elements from the tuner/pre-amp/tone control section insures cool, stable, hum-free operation. Distortion is negligible — from antenna to output terminals, Sargent-Rayment has the lowest combined distortion of any stereo system at any price, laboratory-proved.

### **better stereo performance**

Stereo balance control insures equal volume from both channels to any point in the listening area. Stereo separation control, an exclusive S-R feature, gives you fingertip control of the degree of separation between channels; permits "filling the hole in the middle" and essentially achieving 3-channel stereo reproduction.

### **greater reliability, guaranteed!**

Sargent-Rayment, leading the industry in experience with dual-channel components, stands solidly behind the quality of its products with a stronger guarantee than that offered by any other hi-fi manufacturer — a full 15 months.

**SARGENT-RAYMENT CO.**

4926 E. 12TH STREET  
OAKLAND 1, CALIFORNIA





## Books in Review

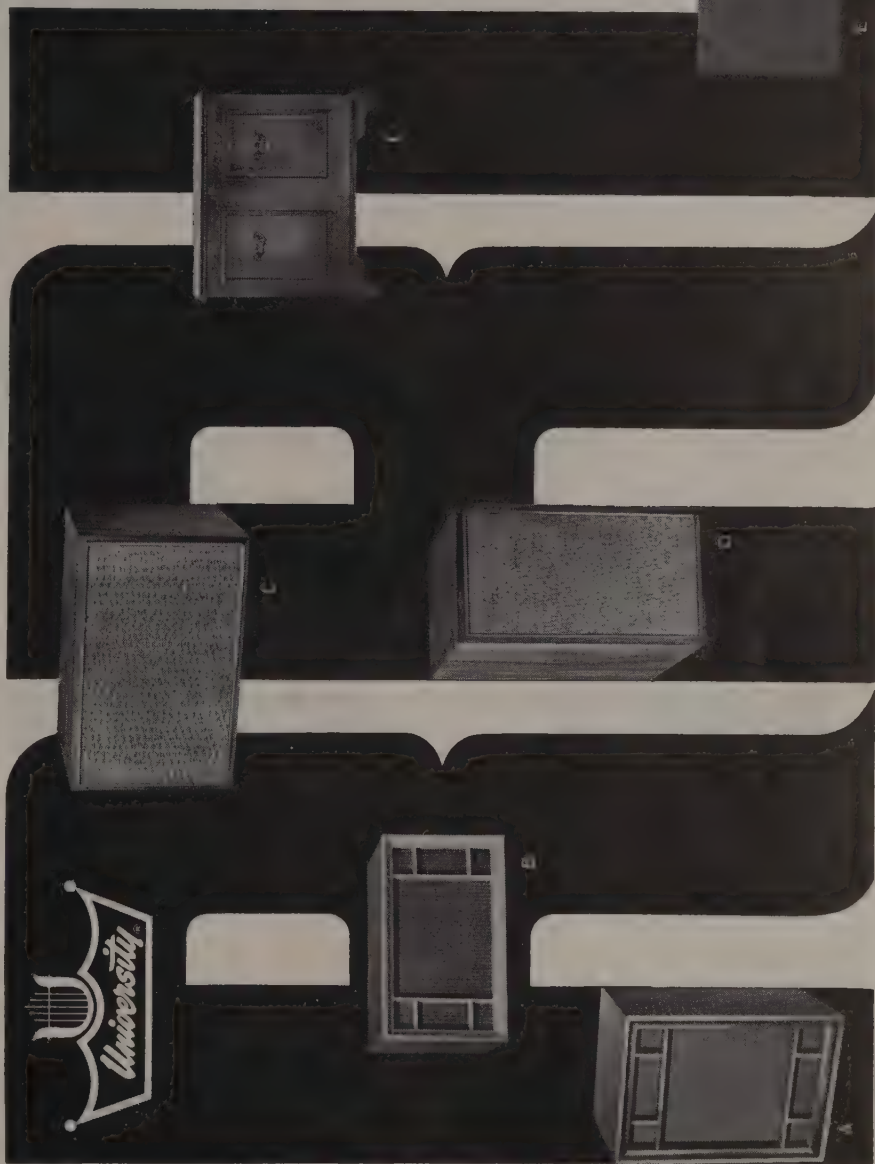
**Score Reading**, by Roger Fiske, greatly increases my hopes that more and more discophiles will learn to taste for themselves the delights of a combined aural and visual approach to musical enjoyment. While primarily designed for schools, Fiske's twin booklets are ideal introductory guides for adult laymen too, since they not only begin right at the beginning (taking no previous training or experience for granted), but include admirably chosen first-practice examples: fifteen short and mostly slow pieces or movements, leading up to the complete *Eine kleine Nachtmusik*, in Book 1, "Orchestration"; eight somewhat longer and more elaborate movements, leading up to the complete *Hebrides Overture* by Mendelssohn and Schubert's *Unfinished*, in Book 2, "Musical Form" (Oxford University Press, \$1.75 and \$2.00 respectively).

Once the start has been made with Fiske's help (and perhaps also with Bockman and Starr's *Scored for Listening*, published last fall), the novice score follower should have no trouble in going on to more detailed instruction books (particularly Hans Gál's *Directions for Score Reading*, "Philharmonia" Edition, and Gordon Jacob's *How To Read a Score*, Boosey & Hawkes), as well as in starting his own collection of miniature scores themselves. The latter are issued by most major music publishers, but the largest and best-known collections, particularly of standard works, are the "Eulenberg" series (represented in the U.S.A. by C. F. Peters Corp., 343 Fourth Ave., New York City 16) and "Philharmonia"—Universal Edition series (represented by Associated Music Publishers, 1 West 47th St., New York City 36). Smaller but good catalogues are published by Penguin Books, Lea Pocket Scores, Edwin F. Kalmus, and many others; most of these are carried by leading music dealers in the larger cities, and many are available in large-city libraries.

**Preservation and Storage of Sound Recordings**, by A. G. Pickett and M. M. Lemcoe, is the sober title of a highly technical report, sponsored by the Library of Congress and subsidized by the Rockefeller Foundation. Its publication is in fact one of the great milestones in audio history, for, unbelievable though it may seem, this is the first serious scientific examination of the life expectancy, in physical

*Continued on next page*

- A) Model S-11S 15" Deluxe Ultra Linear RRL System**—Response from 15 cps to inaudibility. Available as either highboy or lowboy. 26½" x 19½" x 17½" d. From \$260.00 net.
- B) Model S-10S 12" Deluxe Ultra Linear RRL System**—Response from 20 cps to inaudibility. Available as highboy or lowboy. 25" x 14" x 14½" d. From \$154.00 net.
- C) Model RRL-12 12" 3-Speaker RRL System**—Response from 25 cps. New Spheron Super Tweeter goes out to 40,000 cps ( $\pm 2$  db to 22,000 cps). Finished on all four sides. 25" x 15½" x 12½" d. From \$114.95 net.
- D) Model RRL-8 8" 3-Speaker RRL System**—Response from 28 cps to 20,000 cps. Finished on all four sides. 22¼" x 12¼" x 10-5/16" d. From \$95.50 net.
- E) TMS-2 "Trimensional" Stereo Speaker System**—Integrates two complete 3-way speaker systems in one compact enclosure. Provides fully balanced stereo throughout the room. Contemporary model: 30" wide x 25" high x 12½" deep. From \$258.00 net. Early American model: 30" wide x 24¾" high x 13½" deep. \$279.95 net.



Here from University is a complete range of superb high compliance systems—the finest on the market today! *Authentic*, smooth, full-range performance from ultra-compact, beautifully styled systems. Cleaner, fuller bass response than ever before obtained from any small enclosure... due to the development of the University RRL feature!

RRL—radiation resistance loading—provided by a precisely matched acoustic coupler, considerably increases bass efficiency. This enables the woofer to develop ample sound output with only a small portion of its great excursion potential... only ¼ the excursion required by the older, fully sealed small-space systems to give the same output. Result: 75% less bass distortion at higher output levels.

Perfect matching of all speakers in each RRL system produces level response from lowest bass (as low as 15 cps for the S-11S) to smooth highs well beyond audible limits.

Compare University prices and performance with any competitive units and convince yourself that RRL systems offer the finest value in high fidelity. For the full story, write Desk P-8, University Loudspeakers, Inc., White Plains, N. Y.

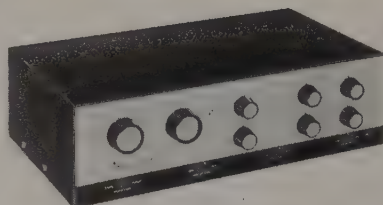
LISTEN... UNIVERSITY SOUNDS BETTER



# With DYNAKIT you KNOW you have the BEST!

The finest high fidelity you can buy at any price.

## DESIGNED FOR STEREO



PAS-2 \$59.95

- New stereo control preamp with complete flexibility, fastest construction, and simplest operation.
- Only 8 hours to build.
- Truly unmeasurable distortion—below 0.05%.

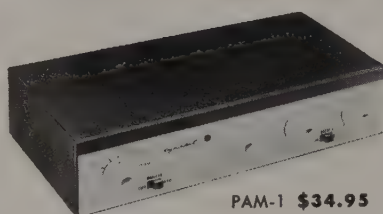


Stereo 70 \$99.95

- Two outstanding 35 watt channels (160 watts peak) to power any speaker.
- Unequalled transient response.
- Absolute stability with every loudspeaker without restriction of bandwidth.

## STEREO IN EASY STEPS

*Start with a superb monophonic system*



PAM-1 \$34.95

- History-making "no-distortion" preamplifier which has never been equalled.
- 6 hour assembly.



Mark IV \$59.95

- Either the renowned 60 watt Mark III or its new little brother, the 40 watt Mark IV.
- 3 hours to build.

*Expand to matchless stereo*



Add on the DSC-1  
\$12.95

- Every stereo function at your finger tips.
- Unsurpassed flexibility.
- Unitized panel or cabinet mount available as an accessory.



Two Mark III's  
\$79.95 each

- Just add on the second Mark III or Mark IV and you can have the most highly recommended, most desired stereo amplifier ensemble for less than 20 hours of your time.

See and hear Dynakits at your local dealer

A post card will bring complete specifications

**DYNACO, INC. 3916 Powelton Ave., Philadelphia 4, Pa.**

## BOOKS IN REVIEW

*Continued from preceding page*

terms, of disc and tape. Unfortunately, if perhaps necessarily, it is confined exclusively to storage-deterioration problems (which leaves the even more vital ones of use-wear still awaiting attack), and most of its 74 pages, 6 tables, and 30 illustrations will be largely incomprehensible to nonchemists and nonphysicists. Its conclusions, however, are expressed in language all of us can plainly understand, and these are of scarcely less significance to the ordinary record buyer than they are to the professional archivist. Some of them merely confirm generally known principles: that discs should be stored vertically; that temperature and humidity extremes must be avoided; etc. Others are more startling: that most paper and even plastic envelopes are potentially dangerous; that life qualities are largely built in by the manufacturer's choice of materials and care of processing; and that fungi rank among the most lethal enemies of stored discs. But it is encouraging also to learn that most vinylites and many shellacs (as well as most current types of magnetic tapes) should have a long life expectancy—if proper precautions are taken. And many connoisseur collectors may be especially delighted by the investigators' earnest recommendations that manufacturers not only adopt the generally improved materials, packaging and shipping methods, that are available nowadays, but also venture on limited editions specifically designed for archive preservation (Library of Congress, via Government Printing Office, paper, 45¢).

**Beethoven's Beloved.** Perhaps the greatest of musical-biography enigmas is the identity of the "Immortal Beloved" to whom Beethoven addressed the most famous of all his letters, and who is believed by many to have been the inspiration of *An die ferne Geliebte* and perhaps numerous other works. Various likely candidates have been suggested over the years, but none more vigorously and emotionally than by the late Dana Steichen (wife of the famous photographer and herself a passionate musical amateur), who here pleads the cause of an entirely new name—Countess Anna Marie Erdödy, née Niczky, to whom Beethoven dedicated his two piano trios, Op. 70. Mrs. Steichen has a plausible-enough case to begin with and some of her deductions are extremely ingenious, but she defeats

*Continued on page 30*





TD-124  
Turntable \$99.75 net.  
(Base only \$9.00)

## A pleasure to buy...

Thorens has thought of many ways to make *buying* a Thorens TD-124 a distinct pleasure. A Thorens franchised dealer is a man of broad knowledge and ability, can command your immediate respect, That's why there aren't too many of them. The service *after* you buy is just as important as the initial sale. You get an almost unheard of full one year guarantee. All this in addition to "music as it's meant to be heard." See your Thorens dealer tomorrow... you're in for a real treat.



**Guaranteed for one full year. Sold only through carefully selected franchised dealers.**

**SWISS MADE PRODUCTS** HI-FI COMPONENTS • MUSIC BOXES  
SPRING-POWERED SHAVERS • LIGHTERS • New Hyde Park, New York

## a continuing pleasure to own!

No other turntable combines all these features. The Thorens TD-124 gives you...

- 4 speeds—plays any record you have or can buy.
- Easy-to-use illuminated strobe lets you set exact record speed for best musical reproduction while record is playing.
- Extra heavy table (11½ lbs.) for extra smooth running... includes light-weight aluminum cueing table.
- Built-in level with easy-to-get-at fingertip control.
- Easy arm installation or change.
- Motor operates on 50/60 cps, any voltage from 100 to 250.

This isn't all... when you see it, you'll agree that this is the turntable you've been waiting for.



# What's the latest score on cartridges?

✓	<b>1<sup>ST</sup></b>	ceramic cartridge was invented by Sonotone...
✓	<b>13</b>	years ago. Today, over...
✓	<b>65</b>	different manufacturers have specified Sonotone for...
✓	<b>662</b>	models of high-quality phonographs. Altogether over...
✓	<b>9,000,000</b>	Sonotone Ceramic Cartridges have been used for original and replacement purposes. ('Nuff said!)

**Sonotone** ® CORP.

Electronic Applications Division, Dept. C4-10

ELMSFORD, NEW YORK

In Canada, contact Atlas Radio Corp., Ltd., Toronto

• Leading makers of fine ceramic cartridges, speakers, microphones, electronic tubes. •

## BOOKS IN REVIEW

*Continued from page 28*

herself in the end by a compulsion to find the Countess' influence in practically everything Beethoven wrote after meeting her, and to "correct" every earlier writer whose evidence tends to weaken her own argument. Nor does the added "Study of a Study," by Dale S. Kugel, which endeavors to document the Erdödy case by musical analysis of obsessive Beethovenian thematic fragments, add much conviction. In fact, Mrs. Steichen would have been better advised to recast her notions and "discoveries" in the form of a frankly fictional work or to have written a biography of the lady herself, who, whatever her relationship to Beethoven may have been, was certainly a fascinating personality in her own right (Doubleday, \$6.95).

**Mozart and His Times**, by Erich Schenk, a noted Austrian musicologist and Mozart specialist, immediately takes a high place in the enormous Mozartean literature by reason of both its authority (soundly based on the latest scholarly researches) and sheer scope (probably the largest of Mozart biographies since Jahn's, and certainly one of the handsomest in its printing and illustrations). And since the author eschews strictly musical analysis to concentrate on the "life" alone, he has been able to include an extraordinary wealth of documentary detail. For earnest Mozartians, then, the new Schenk work (admirably translated here by Richard and Clara Winston from the 1955 German original) will be a valued acquisition, but for less omnivorous collectors it is far less essential than the Mozart Family Letters and the works of W. A. Turner, Einstein, Dent, and even Eduard Mörike's fictional story of *Mozart on the Way to Prague*—in each of which the man himself comes far more vividly to life than he ever does in Schenk's richly informative but overobjective pages (Knopf, \$10).

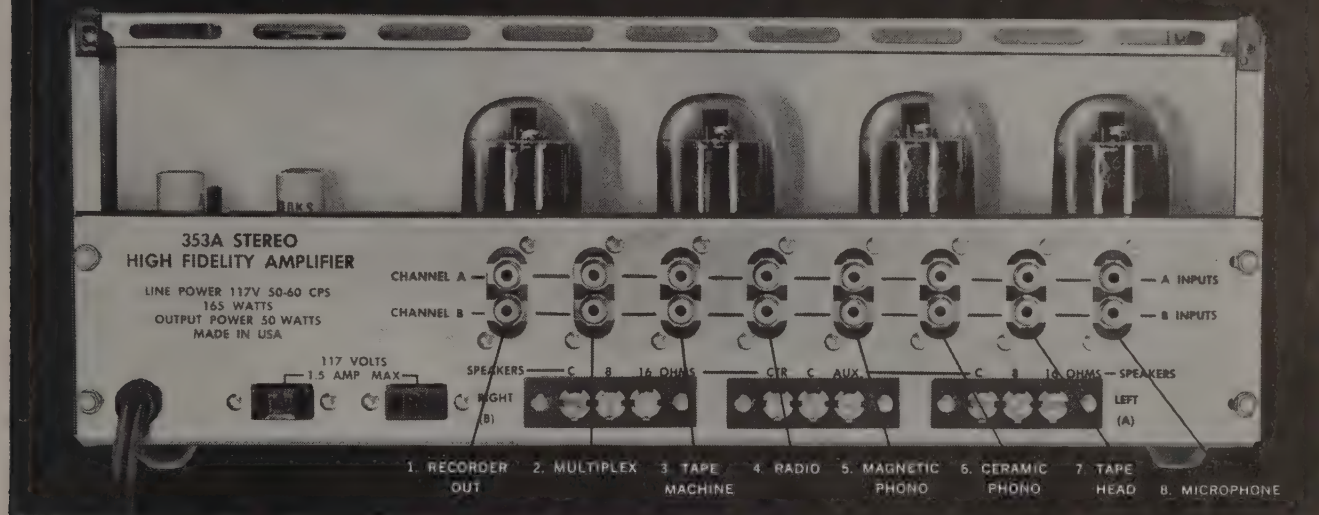
**Subway to the Met and Please Don't Hate Me**. The present volumes are only too characteristic of the current trend to folksy human-interest stories, entertaining enough but signifying little: in the former Kyle Crichton recounts Risë Stevens' "own lighthearted story of the long road from the Bronx to the Met"; in the latter Prosper Buranelli puts into idiomatic English Dimitri Tiomkin's tale of his even longer road from Czarist and revolutionary Russia to Hollywood and the scores for *High Noon*, etc. The fact

*Continued on page 32*





*in performance, chassis design, control flexibility...*  
**ALTEC'S 50 WATT 353A IS THE FINEST STEREO AMPLIFIER BUILT**



**FULL SIZE POWER TUBES**—Four 6L6GC power tubes (a vastly improved version of the standard 6L6) provide undistorted peak power. Each tube operates completely within its rated capacity. You get better performance, longer tube life.

**LARGE OUTPUT TRANSFORMERS**—The power handling capability of a transformer at low frequency is determined by size. The 353A employs two output transformers large enough to handle the full audio frequency range, from 10 to 30,000 cps.

**BETTER VENTILATED CHASSIS**—Altec divides the 353A chassis into two separate sections to eliminate troublesome thermal paths that cause overheating. Altec engineers have placed components so that normal room air-flow properly ventilates the entire chassis. Output tubes are mounted on a separate base at the back of the chassis. Heat is forced directly out the back and away from front section. Transformers are protected against heat transference from output tubes by air separation and a metal guard plate. A specially engineered heat shield protects the cabinet top. The unit can be conveniently mounted in wooden cabinet installations if desired.

**CONTROLS**: Input selector switch • Channel balance control • Dual gain control • Dual bass control • Dual treble control • Stereo two channel—three channel switch • Stereo-Monophonic switch • Rumble filter switch • Loudness contour switch.

**AC CIRCUIT BREAKER**—A trip-free circuit breaker replaces the old-fashioned fuse to protect against thermal overload. Circuit breaker can be reset only when trouble is corrected and the 353A is ready for normal operation.

**DECORATOR COLORS**—The new 353A is handsomely designed to enhance any decor. You may select from two panel finishes—Platinum Gold, or Platinum Pink.

**SPECIAL FEATURES**: Recorder outputs independent of gain and tone control • Dual microphone inputs for stereo recording • 14 stereo or mono inputs • 6 stereo or mono outputs • adds left and right stereo program for single speaker use at remote locations • center speaker output for full three speaker stereo.

**SPECIFICATIONS**: POWER OUTPUT: 100 watts stereo program peak power, 50 watts rms continuous, 25 watts per channel (nominal), stereo or mono. DISTORTION: Less than 1% THD at 25 watts 1,000 cps, each channel; less than 1% THD at 20 watts 30 to 15,000 cps, each channel. FREQUENCY RESPONSE:  $\pm 1.0$  db 20 to 20,000 cps at 25 watts;  $\pm 0.5$  db 10 to 30,000 cps at 1 watt. TONE CONTROL RANGE:  $\pm 14$  db at 50 cps;  $\pm 14$  db at 10,000 cps. DIMENSIONS:  $5\frac{1}{2}$ " H x 15" W x  $11\frac{1}{4}$ " D. WEIGHT: Approximately 35 pounds.

**PRICE: \$199.50**



ALTEC LANSING CORP., Dept. 1H, 1515 S. Manchester Ave., Anaheim, Calif. / 161 Sixth Avenue, New York 13, New York  
 a subsidiary of Ling-Altec Electronics, Inc.



# tune for silence

... the silence that tells you your new Madison Fielding Series 360, 40 watt stereo preamp-amplifier is in perfect balance.

The unique AURAL ZERO NULL circuit eliminates completely the problem of balancing the two channels of your high fidelity stereo system. In fact, the AZN circuit is so sensitive, that you can even balance the individual bass and treble controls of the two channels, and guarantee identical coloration of sound from both.

This is only one of the outstanding features that differentiate the Madison Fielding 360 from other units. You'll want to see the color-light identification system, that removes any ambiguity from your selection of source and mode of operation, the complete flexibility provided by the separate volume, bass and treble controls, plus the normal-reverse, phasing and noise-rumble filter switches.

And beauty, too. The Madison Fielding 360 mounts a 3/32" solid brass front panel, deep etched for long life. Hand rubbed wood cabinets are available in a number of choice finishes.



Model 360 \$180.00  
Matching cabinet 20.00

## madison fielding stereo

by Crosby Electronics, Inc.

for complete information, write Dept. HF-1



BRAND PRODUCTS INC. 39 West 55th St., New York 19, N.Y.

Marketing organization for Madison Fielding

## BOOKS IN REVIEW

Continued from page 30

that the heroine of one yarn and the hero of the other are respectively an opera star and filmscore composer is almost incidental as far as anything but the externals of their careers is concerned (*Subway to the Met*: Doubleday, \$4.50; *Please Don't Hate Me*: Doubleday, \$3.95).

**Keystone Collectors' Series, cont.** To the series of Lippincott's "Keystone" critical discography paperbacks—inaugurated by Nathan Broder's *Bach* and John S. Wilson's *Jazz: Traditional and Swing* of over a year ago and continued with Harold C. Schonberg's *Chopin and Schumann* and C. G. Burke's *Haydn* of last spring—have now been added Wilson's *The Collector's Jazz: Modern* (\$1.65) and John Briggs's *The Collector's Tchaikovsky and the Five* (\$1.45). Wilson's volume supplements his earlier work with a survey of jazz developments of the Forties and Fifties, and nearly 300 pages of concise discographies of outstanding performers, from Pepper Adams to Webster Young. The latter follows the customary pattern of biographical sketches plus critical discographies, some 250 pages.

**Other Current & Pertinent Paperbacks.** Primacy goes to the first cheap edition I know of one of the most justly celebrated musical biographies and work-studies in English: Toye's *Verdi: His Life and Works*. Originally published by Heinemann, London, in 1931, is here reprinted from the Knopf American edition of 1946, minus plates and bibliography, but including the original musical examples (Vintage paperback, \$1.45).

Scarcely less appealing is the reprint of Aaron Copland's Charles Eliot Norton Lectures, 1951-2, at Harvard University: *Music and the Imagination*. Rereading it, I am more than ever impressed by the manner in which our most articulate composer clarifies the general "mysteries" of the craft of composition and the problems of contemporary music in particular (Mentor paperback, 50¢).

In a class by itself is the reprint-revision of B. H. Haggin's *The Listener's Musical Companion*. Mr. Haggin's is a highly idiosyncratic approach to music; readers encountering him for the first time may find his acidulous dicta (and often deeply penetrating insights) violently refreshing or infuriating—but in either case as electrifyingly provocative as any writings on music of any age (Vintage paperback, \$1.25).

R. D. DARRELL



*Where Precision Counts...*

IT'S **SONY**  
AROUND THE WORLD!



**SONY CR-4  
RADIO  
Wireless  
MICROPHONE**



The Sony model CR-4 is a complete professional wireless microphone with an all-transistor FM transmitter, a dynamic lavalier microphone and an 8-tube FM receiver.

**TRANSMITTER**

- Self powered with 2 inexpensive miniature batteries
- Detachable small dynamic microphone
- Can be hand held, used as lavalier, or concealed
- Flexible, detachable antenna
- On-off switch

**RECEIVER**

- Small size and light weight, very attractive for desk use
- Detachable telescoping antenna
- Wide range AFC for stable operation
- High sensitivity and low noise
- Squelch circuit for elimination of interference
- Neon light for selective tuning
- 2 output jacks
- Built-in monitor speaker with volume control

Ideally suited for all applications where freedom from wired communications is desired. Operates on FM band of 27.12 MC. No FCC license is required.

The professional Sony CR-4 wireless microphone is the outstanding value in the field!

*only* **\$250<sup>00</sup>**

Complete with carrying case



**SONY DK-555A\***

**Stereocorder**

The famous Sony Stereocorder is a complete 2 speed professional Stereophonic Tape Recording and Playback System designed for custom installation and portable use.

**FREQUENCY RESPONSE: (per channel)**

30-18000 cps @ 7½ ips  
±2 DB 50-15000 cps  
30-12,000 cps @ 3¾ ips  
Signal to noise ratio (per channel)  
50 DB or more

**FLUTTER AND WOW**

Less than 0.2% @ 7½ ips  
Less than 0.3%\* @ 3¾ ips

**SPECIAL FEATURES**

- Built-in stereo pre-amplifiers and power amplifiers (can be used for other components)
- Two V.U. meters for professional level indication
- Separate stereo outputs for loud speakers and connection to external amplifiers
- Separate inputs for live stereo and "off the air" stereo recording
- Automatic tape lifters (eliminates head wear in fast forward and rewind)

*only* **\$395<sup>00</sup>**

\*Also available with an additional head to reproduce the new 4-track stereo tapes (Model DK555A-4).

Three Engineering  
Masterpieces  
From World Famous  
**SONY**  
Tokyo, Japan

**SONY C-37A  
CONDENSER  
MICROPHONE**

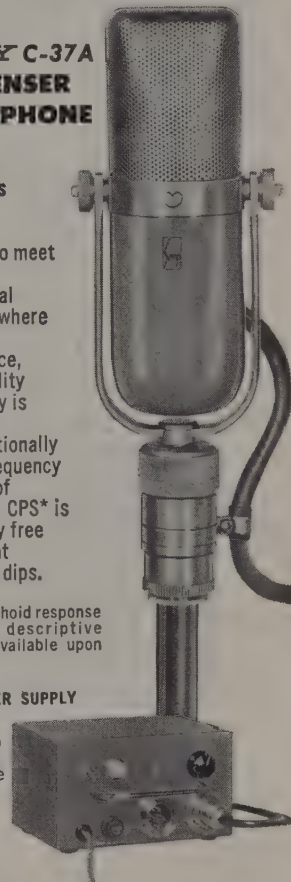
Acclaimed  
The World's  
Finest!

Designed to meet exacting professional standards where utmost performance, dependability and fidelity is essential. The exceptionally smooth frequency response of 20-20,000 CPS\* is completely free of resonant peaks and dips.

\*Actual anechoic response curve and descriptive brochure available upon request.

**CP-2 POWER SUPPLY**

Custom matched to each microphone



**DIRECTIONAL CHARACTERISTICS:**

Uni-directional and omni-directional: Maximum front to back sensitivity of more than 15 db provides unequalled Cardioid pattern.

**OUTPUT IMPEDANCE:**

200 ohms balanced

**OUTPUT LEVEL:**

Uni directional -50 db  
Omni-directional -52 db

*only* **\$295<sup>00</sup>**

For Free Descriptive Literature and Name of Nearest Franchised Dealer write  
**SUPERSCOPE, INC., Audio Electronics Division / Sun Valley, California**

**SUPERSCOPE**  
Incorporated®



# GEORGE WRIGHT

Has Made Over 3,000,000 Record Buyers Pipe Happy!



*hear*

**the mightiest WURLITZER of them all!**

**14** *on* **EXCITING  
ALBUMS  
TO SHOW OFF  
YOUR OWN HI FI  
EQUIPMENT**

## STEREOPHONIC HIFI RECORD

- R701 George Wright Plays the Mighty Wurlitzer Pipe Organ
- R702 George Wright Encores at the Mighty Wurlitzer Pipe Organ
- R706 Merry Christmas (George Wright, Wurlitzer Pipe Organ)
- R707 More George Wright
- R708 George Wright's Showtime
- R710 The George Wright Sound
- R721 Have Organ Will Travel

## STEREOPHONIC HIFI TAPE

- R712 George Wright Plays the Conn Electric Organ
- R713 The Genius of George Wright
- R714 Hymns That Live (George Wright Pipe Organ)
- R715 George Wright's Impressions of My Fair Lady
- R716 George Wright Goes South Pacific
- R717 George Wright's Flight to Tokyo
- R718 The Roaring 20's

*Available at record shops and HIFI equipment dealers everywhere*

*"The sound that named a company"*

**HIGH FIDELITY RECORDINGS, INC.**

7803 Sunset Boulevard, Hollywood 46, California

In Canada — Spartan Records • P. O. Box 5035, London, Ontario





# New Stereo Amplifiers

*MORE OF THE BEST FROM  
THE LEADER . . .*

Heathkit, first in performance, quality and dependability, proudly presents a host of new, outstanding do-it-yourself projects designed, as always, to bring you the finest in kit-form electronics.

*FOR THE FINEST IN STEREO . . .*

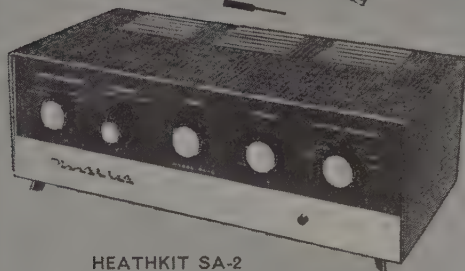
## 14/14-WATT STEREO AMPLIFIER KIT (SA-2)

A complete dual channel amplifier/preamplifier combination, the new Heathkit SA-2, in one compact, handsomely styled unit provides every modern feature required for superb stereo reproduction . . . yet is priced well within your budget.

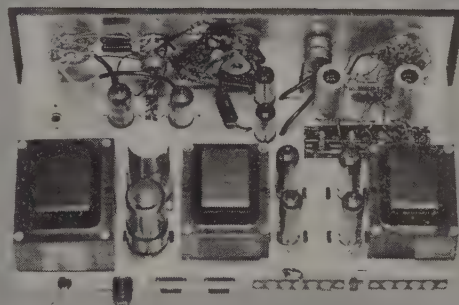
Delivers 14 watts per channel stereo, or 28 watts total monophonic. Maximum flexibility is provided by the 6-position function switch which gives you instant selection of "Amp. A" or "Amp. B" for single channel monophonic; "Mono. A" or "Mono. B" for dual channel monophonic using both amplifiers and either preamp; and "Stereo" or "Stereo reverse". A four-position input selector switch provides choice of magnetic phono, crystal phono, tuner, and high level auxiliary input for tape recorder, TV, etc. The magnetic phono input is RIAA equalized and features 3 mv sensitivity—adequate for the lowest output cartridges available today.

Other features include a speaker phasing switch, two AC outlets for accessory equipment and hum balance controls in each channel. As beautiful as it is functional, the SA-2 will be a proud addition to your stereo sound system. Shpg. Wt. 23 lbs.

**SPECIFICATIONS—Power output:** 14 watts per channel, "hi-fi"; 12 watts per channel, "professional"; 16 watts per channel, "utility". **Power response:**  $\pm 1$  db from 20 cps to 20 kc at 14 watts output. **Total harmonic distortion:** less than 2%, 30 cps to 15 kc at 14 watts output. **Intermodulation distortion:** less than 1% at 16 watts output using 60 cps and 6 kc signal mixed 4:1. **Hum and noise:** mag. phono input, 47 db below 14 watts; tuner and crystal phono, 63 db below 14 watts. **Controls:** dual clutched volume; ganged bass, ganged treble; 4-position selector; speaker phasing switch. **AC receptacle:** 1 switched, 1 normal. **Inputs:** 4 stereo or 8 monophonic. **Outputs:** 4, 8 and 16 ohms. **Dimensions:** 4 $\frac{1}{2}$ " H. x 15" W. x 8" D. **Power requirements:** 117 volts 50/60 cycle, AC, 150 watts (lused).



HEATHKIT SA-2  
**\$52<sup>95</sup>**

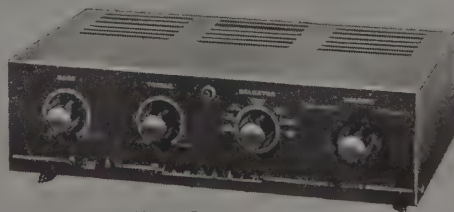


## STEREO PERFORMANCE AT MINIMUM COST

### ECONOMY STEREO AMPLIFIER KIT (SA-3)


The amazing SA-3 delivers more than enough power for pure undistorted room-filling stereophonic sound at the lowest price anywhere. Delivers 3 watts per channel stereo—or 6 watts monophonic. The built-in high level preamplifier has two separate inputs for each channel, designed for use with ceramic or crystal cartridge record players, tuners, tape recorders, etc. Ganged tone controls provide convenient bass "boost" and treble "cut" action, while a dual concentric clutched volume control makes possible precise channel balancing. A channel reversing position is provided on the function switch and a speaker phasing switch on the back panel allows optimum performance with any speaker system. Tastefully styled in black with gold trim. Shpg. Wt. 13 lbs.

**SPECIFICATIONS—Power output:** 3 watts per channel. **Power response:**  $\pm 1$  db from 50 cps, 20 kc at 3 watts out. **Total harmonic distortion:** less than 3%; 60 cps, 20 kc. **Intermodulation distortion:** less than 2% @ 3 watts output using 60 cycle & 6 kc signal mixed 4:1. **Hum and noise:** 65 db below full output. **Controls:** dual clutched volume; ganged treble, ganged bass; 7-position selector; speaker phasing switch; on-off switch. **Inputs (each channel):** tuner, crystal or ceramic phono. **Outputs (each channel):** 4, 8, 16 ohms. **Finish:** black with gold trim. **Dimensions:** 12 $\frac{1}{2}$ " W. x 6 $\frac{1}{2}$ " D. x 3 $\frac{1}{4}$ " H.



HEATHKIT SA-3  
**\$29<sup>95</sup>**

HEATH COMPANY / Benton Harbor, Michigan

 a subsidiary of Daystrom, Inc.



# New Amplifiers & Tuners

A NEW AMPLIFIER AND PREAMP UNIT  
PRICED WELL WITHIN ANY BUDGET

## 14-WATT HI-FI AMPLIFIER KIT (EA-3)

This thrilling successor to the famous Heathkit EA-2 is one of the finest investments anyone can make in a top quality monophonic high fidelity amplifier. It delivers a full 14 watts of hi-fi rated power and easily meets professional standards as a 12 watt amplifier.

Rich, full range sound reproduction and low noise and distortion are achieved through careful design using the latest developments in the audio field. Miniature tubes are used throughout, including EL-84 output tubes in a push-pull output circuit with a special-design output transformer. The built-in preamplifier has three separate switch-selected inputs for magnetic phono, crystal phono or tape and AM-FM tuner. RIAA equalization is featured on the magnetic phono input. The stunning new styling of the EA-3 represents the latest word in modern design, with mar-proof vinyl-clad steel cover in black leather-like texture, inlaid gold design and brushed gold trim. Shpg. Wt. 15 lbs.

**NOTE THESE OUTSTANDING SPECIFICATIONS**—Power output: 14 watts, Hi-Fi; 12 watts Professional; 16 watts Utility. Power response:  $\pm 1$  db from 20 cps to 20 kc at 14 watts output. Total harmonic distortion: less than 2%, 30 cps to 15 kc at 14 watts output. Intermodulation distortion: less than 1%, at 16 watts output using 60 cps and 6 kc signal mixed 4:1. Hum and noise: mag. phono input, 47 db below 14 watts; tuner and crystal phono, 63 db below 14 watts. Output impedances: 4, 8 and 16 ohms.

**NEW**



HEATHKIT EA-3  
**\$29<sup>95</sup>**

MORE STATIONS AND TRUE FM QUALITY ARE YOURS  
WITH THIS FINE TUNER KIT

## HIGH FIDELITY FM TUNER KIT (FM-4)

This handsomely styled FM tuner features better than 2.5 microvolt sensitivity, automatic frequency control (AFC) with on-off switch, fly-wheel tuning and prewired, prealigned and pretested tuning unit. Clean chassis layout, prealigned intermediate stage transformers and assembled tuning unit makes construction simple—guarantees top performance. Flywheel tuning and new soft, evenly-lighted dial scale provide smooth, effortless operation. Vinyl-covered case has black, simulated-leather texture with gold design and trim. Multiplex adapter output also provided. Shpg. Wt. 8 lbs.

**SPECIFICATIONS**—Tuning range: 88 to 108 mc. Quieting sensitivity: 2.5 uv for 20 db of quieting. IF frequency: 10.7 mc. Image ratio: 45 db. AFC correction factor: 75 kc per volt. AM suppression: 25 db. Frequency response:  $\pm 2$  db 20 to 20,000 cps. Harmonic distortion: less than 1.5%, 1100 uv, 400 cycles 100% modulation. Intermodulation distortion: less than 1%, 60 cycles and 6 kc mixed 4:1 1100 uv, 30% modulation. Antenna: 300 ohms unbalanced. Output impedance: 600 ohms (cathode follower). Output voltage: nominal .5 volt (with 30% modulation, 20 uv signal). Overall dimensions: 4 $\frac{1}{2}$ " H. x 13 $\frac{1}{2}$ " W. x 5 $\frac{1}{2}$ " D.

**NEW**

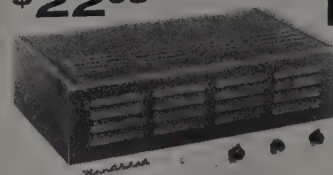


HEATHKIT FM-4  
**\$34<sup>95</sup>**



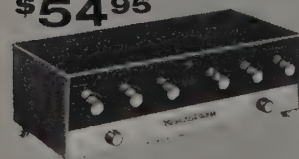
HEATHKIT UA-2  
**\$22<sup>95</sup>**

**NEW**



HEATHKIT W-7A  
**\$54<sup>95</sup>**

**NEW**



HEATHKIT SP-2A  
(two channel stereo).  
Shpg. Wt. 15 lbs.  
**\$56<sup>95</sup>**

**NEW**

HEATHKIT C-SP-1A (converts SP-1A to SP-2A).  
Shpg. Wt. 4 lbs. **\$21.<sup>95</sup>**  
HEATHKIT SP-1A (single channel monophonic). Shpg.  
Wt. 13 lbs. **\$37.<sup>95</sup>**

NEVER BEFORE HAS ANY HI-FI AMPLIFIER  
OFFERED SO MUCH AT SO LOW A PRICE!

## "UNIVERSAL" 14-WATT HI-FI AMPLIFIER KIT (UA-2)

Meeting 14-watt "hi-fi" and 12-watt "professional" standards the UA-2 lives up to its title "universal" performing with equal brilliance in the most demanding monophonic or stereophonic high fidelity systems. Its high quality, remarkable economy and ease of assembly make it one of the finest values in high fidelity equipment. Buy two for stereo. Shpg. Wt. 13 lbs.

## WORLD'S BIGGEST BARGAIN IN A HI-FI AMPLIFIER

## 55-WATT HI-FI AMPLIFIER KIT (W-7A)

Utilizing advanced design in components and tubes to achieve unprecedented performance with fewer parts, Heathkit has produced the world's first and only "dollar-a-watt" genuine high fidelity amplifier. Meeting full 55 watt hi-fi rating and 55-watt professional standards, the new improved W-7A provides a comfortable margin of distortion-free power for any high fidelity application.

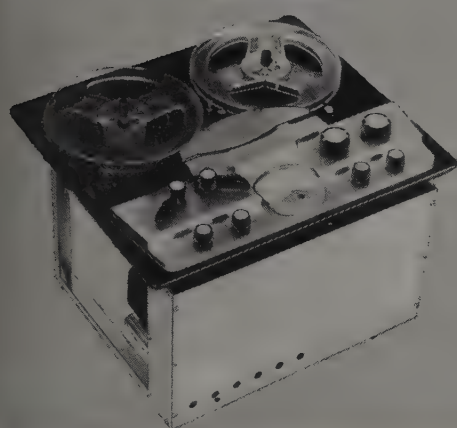
The clean, open layout of chassis and precut cabled wiring harness makes the W-7A extremely easy to assemble. Shpg. Wt. 28 lbs.

## STEREO-MONO PREAMPLIFIER KIT (SP-2A)

Available in two outstanding versions! SP-2A (stereo) and SP-1A (monophonic). SP-1A convertible to stereo with conversion kit C-SP-1A. Use with any basic amplifier as the control center of your entire high fidelity system. Six inputs in each channel accommodate most any program source. Switch selection of NARTB or RIAA, LP, and 78 rpm record compensation.



# New Tape Recorders



## PROFESSIONAL QUALITY TAPE RECORDER KITS (TR-1 Series)

Enjoy the incomparable performance of these professional quality tape recorders at less than half the usual cost. These outstanding kits offer a combination of features found only in much higher priced professional equipment, generally selling for \$350 to \$400. Not the least of these special features is the handsome styling which characterizes the kits . . . a semi-gloss black panel is set off by a plastic escutcheon in soft gold, which is matched by black control knobs with gold inserts. The mechanical assembly, with fast forward and rewind functions, comes to you completely assembled and adjusted; you build only the tape amplifier. And, you'll find this very easy to accomplish, since the two circuit boards eliminate much of the wiring. Separate record and playback heads and amplifiers allow monitoring from tape while recording and a "pause" control permits instant starting and stopping of tape for accurate cueing and tape editing. A digit counter is provided for convenient selection of any particular recording. Push-pull knob provides instant selection of  $3\frac{3}{4}$  or  $7\frac{1}{2}$  IPS tape speed. Safety interlock on record switch reduces possibility of accidental erasure of recorded tapes. Shpg. Wt. 30 lbs.

**SPECIFICATIONS—Tape speed:** 7.5" and 3.75" per second. **Maximum reel size:** 7". **Frequency response (record-playback):**  $\pm 2.5$  db, 30 to 12,000 cps at 7.5 IPS;  $\pm 2.5$  db, 30 to 6,500 cps at 3.75 IPS. **Harmonic distortion:** 1% or less at normal recording level; 3% or less at peak recording level. **Signal-to-noise ratio:** 50 db or better; referred to normal recording level. **Flutter and wow:** 0.3% RMS at 7.5 IPS; 0.35% RMS at 3.75 IPS. **Heads (3):** erase, record, and in-line stereo playback (TR-1C, monophonic playback). **Playback equalization:** NARTB curve, within  $\pm 2$  db. **Inputs (2):** microphone and line. **Input impedance:** 1 megohm. **Model TR-1D & TR-1E outputs (2):** A and B stereo channels. **Model TR-1C output (1):** monophonic. **Output levels:** approximately 2 volts maximum. **Output impedance:** approximately 600 ohm (cathode followers). **Recording level indicator:** professional type db meter. **Bias erase frequency:** 60 kc. **Timing accuracy:**  $\pm 2\%$ . **Power requirements:** 105-125 volts AC, 60 cycles, 35 watts. **Dimensions:**  $15\frac{1}{2}"$  W. x  $13\frac{1}{2}"$  D. Total height 10 $\frac{1}{2}"$ . **Mounting:** requires minimum of  $8\frac{1}{2}"$  below and  $1\frac{1}{2}"$  above mounting surface. May be operated in either horizontal or vertical position.

**MODEL TR-1C Monophonic Tape Deck:** **\$159<sup>95</sup>**  
Monophonic Record and Playback.

\$16.00 DN., \$14.00 MO.

**MODEL TR-1D Two Track Stereo Tape Deck:** Monophonic Record and Playback, plus Playback of 2-track Pre-recorded Stereo Tapes (stacked). **\$169<sup>95</sup>**

\$17.00 DN., \$15.00 MO.

**MODEL TR-1E Four Track Stereo Tape Deck:** Monophonic Record and Playback, plus Playback of 4-track Pre-recorded Stereo Tapes (stacked). **\$179<sup>95</sup>**

\$18.00 DN., \$16.00 MO.

**MODEL C-TR-1C Conversion Kit:** Converts TR-1C to TR-1D (see TR-1D description above). Shpg. Wt. 2 lbs. **\$19.95**

**MODEL C-TR-1D Conversion Kit:** Converts TR-1D to TR-1E (see TR-1E description above). Shpg. Wt. 2 lbs. **\$14.95**

**MODEL C-TR-1CQ:** Converts TR-1C to TR-1E (see TR-1E description above). Shpg. Wt. 2 lbs. **\$19.95**

## STEREO-MONO TAPE RECORDER KITS (TR-1A Series)

Here are the tape recorders the avid hi-fi fan will find most appealing! Their complete flexibility in installation and many functions make them our most versatile tape recorder kits. This outstanding tape recorder now can be purchased in any of the three versions. You can buy the new two-track (TR-1AH) or four-track (TR-1AQ) versions which record and playback both stereo and monophonic programming, or the two-track monophonic record-playback version (TR-1A) and later convert to either two-track or four-track record-playback models by purchasing the MK-4 or MK-5 conversion kits. The tape deck mechanism is extremely simple to assemble. Long, faithful service is assured by precision bearings and close machining tolerances that hold flutter and wow to less than 0.35%. Power is provided by a four-pole, fan-cooled induction motor. One lever controls all tape handling functions of forward, fast-forward or rewind modes of operation. The deck handles up to 7" tape reels at 7.5 or 3.75 IPS as determined by belt position. The TR-1A series decks may be mounted in either a vertical or horizontal position (mounting brackets included). The TE-1 Tape Electronics kits supplied feature NARTB equalization, separate record and playback gain controls and a safety interlock. Provision is made for mike or line inputs and recording level is indicated on a 6E5 "magic eye" tube. Two circuit boards simplify assembly.

**MODEL TR-1A:** Monophonic two-track record/playback with fast forward and rewind functions. Includes one TE-4 Tape Electronics kit. Shpg. Wt. 24 lbs.

\$10.00 DN., \$9.00 MO. **\$99<sup>95</sup>**

**TR-1A SPECIFICATIONS—Frequency response:** 7.5 IPS  $\pm 3$  db 50 to 12,000 cps; 3.75 IPS  $\pm 3$  db 50 to 7,000 cps. **Signal-to-noise ratio:** better than 45 db below full output of 1.25 volts/channel. **Harmonic distortion:** less than 2% at full output. **Bias erase frequency:** 60 kc (push-pull oscillator).

**MODEL TR-1AH:** Two-track monophonic and stereo record/playback with fast forward and rewind functions. Two TE-1 Tape Electronics kits. Shpg. Wt. 36 lbs.

\$15.00 DN., \$13.00 MO. **\$149<sup>95</sup>**

**TR-1AH SPECIFICATIONS—Frequency response:** 7.5 IPS  $\pm 3$  db 40 to 15,000 cps; 3.75 IPS  $\pm 3$  db 40 to 10,000 cps. **Signal-to-noise ratio:** 45 db below full output of 1 volt/channel. **Harmonic distortion:** less than 2% at full output. **Bias erase frequency:** 60 kc (push-pull oscillator).

**MODEL TR-1AQ:** Four-track monophonic and stereo record/playback with fast forward and rewind functions. Two TE-1 Tape Electronics kits. Shpg. Wt. 36 lbs.

\$15.00 DN., \$13.00 MO. **\$149<sup>95</sup>**

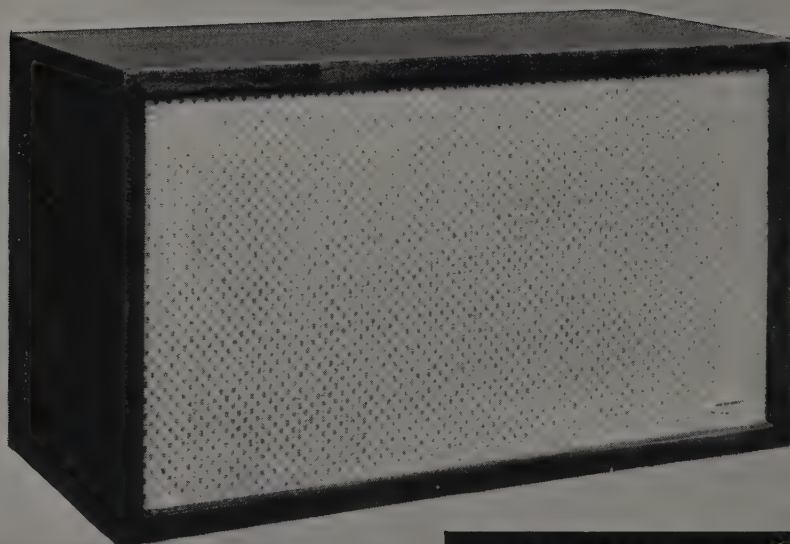
**TR-1AQ SPECIFICATIONS—Frequency response:** 7.5 IPS  $\pm 3$  db 40 to 15,000 cps; 3.75 IPS  $\pm 3$  db 40 to 10,000 cps. **Signal-to-noise ratio:** 40 db below full output of .75 volts/channel. **Harmonic distortion:** less than 2% at full output. **Bias erase:** 60 kc (push-pull oscillator).

HEATH COMPANY / Benton Harbor, Michigan

 a subsidiary of Daystrom, Inc.



**NEW**



- Superlative praise by hi-fi authorities and experts
- Licensed exclusively to HEATHKIT
- Revolutionary principle in speaker design
- Preassembled and prefinished cabinets

HEATHKIT AS-2U (unfinished) **\$69<sup>95</sup>**

\$7.00 DN., \$7.00 MO.

HEATHKIT AS-2M (mahogany) **\$79.95**

HEATHKIT AS-2B (birch) **\$79.95**

\$8.00 DN., \$8.00 MO.

## New "Acoustic Suspension" Speaker System

**NOW—FOR THE FIRST TIME IN KIT FORM  
... EXCLUSIVELY FROM HEATH**

"Best we've ever heard" . . . "cleanest bass response I have ever heard" . . . "achieves the seemingly impossible" . . . "an outstanding speaker because of its small size, not in spite of it" . . . such superlatives flowed from the pens of noted authors and editors of audiophile magazines when the Acoustic Research speaker appeared on the market a few years ago. A revolutionary principle in speaker design, the Acoustic Research speaker has been universally accepted as one of the most praiseworthy speaker systems in the world of high fidelity sound reproduction.

HEATHKIT is proud to be the sole kit licensee of this Acoustic Suspension principle from AR, Inc. and now offers for the first time this remarkable speaker system in money-saving, easy-to-build kit form.

The Acoustic Suspension principle involves the use of a freely suspended bass woofer, using the "cushion" of air inside the cabinet as a "spring". In conventional loudspeakers the moving cone is mounted on elastic suspensions—thus, when the cone is moved and then released, it springs back to its normal position. The necessarily imperfect quality of these mechanical springs is the greatest single source of speaker distortion. The Acoustic Suspension principle replaces the mechanical spring of the bass speaker suspension with a pneumatic spring of near-perfect characteristics—the sealed-in air of the cabinet. This fundamentally new approach to speaker design results in: reduction of bass harmonic distortion by a factor of 4; a uniform and extended low frequency response, establishing the new standards; ability to realize optimum speaker performance from conveniently small cabinet size.

The size of the AS-2 speaker cabinet is dictated by acoustical considerations and represents an advance, rather than a compromise, in quality. The 10" Acoustic Suspension woofer delivers clean, clear bass response over an extended range with markedly low harmonic distortion. Outstanding high frequency distribution is a result of the specially designed "cross-fired" two speaker tweeter assembly.

Another first in the Heathkit line with the AS-2 is the availability of completely pre-assembled, pre-finished cabinets; the AS-2 cabinets are available in pre-finished birch (blonde) or mahogany, or unfinished birch models. The unfinished birch model is of furniture grade wood suitable for the finish of your choice, walnut, mahogany, blonde, etc. Kit assembly consists merely of mounting the speakers, wiring the simple crossover network and filling the cabinet with the fiberglass included with the kit. Shpg. Wt. 32 lbs.

### RECOMMENDED AMPLIFIER FOR THE AS-2

The Heathkit W-7A high fidelity amplifier has proven by laboratory tests to be ideal for driving the new Heathkit AS-2 acoustic suspension speaker. See full details and specifications for the W-7A in this ad.

**SPECIFICATIONS—Frequency response (at 10 watts input\*):**  $\pm 5$  db, 42 to 14,000 cps; 10 db down at 30 and 16,000 cps. **Harmonic distortion:** below 2% down to 50 cps; below 3% down to 40 cps; at 10 watts input in corner room location. **Impedance:** 8 ohms. **Suggested damping factor:** high (5:1 or greater). **Efficiency:** about 2%. **Distribution angle:** 90° in horizontal plane. **Dimensions:** 24" W. x 13 $\frac{1}{2}$ " H. x 11 $\frac{1}{4}$ " D.

\*Power input level required for average listening level will not exceed 10 watts.

**NEW**

HEATHKIT US-3

**\$19<sup>95</sup>**



### NEW COAXIAL HI-FI SPEAKER KIT (US-3)

Newest addition to the Heathkit "US" series of speakers, the US-3 takes its rightful place at the top of the line as your best buy in a coaxial type of speaker. Capable of handling 15 watts with a frequency response from 50 to 15,000 cps, the US-3 uses a 12" PM "woofer" (6.8 oz. magnet) and a 3" PM "tweeter" (1.47 oz. magnet); crossover frequency of the built-in network is approximately 2,000 cps. Instructions for building a suggested speaker enclosure are provided with the kit. Suitable for a variety of installations, the US-3 is an excellent speaker for high quality sound reproduction at minimum cost. Shpg. Wt. 7 lbs.



# More New Hobby Kits from



HEATHKIT TCR-1  
**\$45<sup>95</sup>**



HEATHKIT XI-1  
**\$27<sup>95</sup>** (master)  
HEATHKIT XIR-1 \$6.95  
Shpg. Wt. 4 lbs. (remote)

## "YOUR CUE" TRANSISTOR CLOCK RADIO KIT (TCR-1)

Take all the deluxe features found in the most expensive clock-radios, add the convenience of complete portability, plus a modern 6-transistor battery operated circuitry . . . then slash the price at least in half, and you have the new HEATHKIT "Your Cue" Transistor Portable Clock Radio. Lulls you to sleep, wakes you up, gives you the correct time and provides top quality radio entertainment; can also be used with the Heathkit Transistor Intercom system to provide music or a "selective alarm" system. The "lull-to-sleep" control sets the radio for up to an hour's playing time, automatically shutting off the receiver when you are deep in slumber. Other controls set "Your Cue" to wake you to soft music, or conventional "buzzer" alarm. A special earphone jack is provided for private listening or connection to your intercom or music system. Six penlight-size mercury batteries power the radio receiver up to 500 hours; the clock operates up to 5 months from one battery. Ordinary penlight cells may also be used. The handsome turquoise and ivory cabinet, measuring only 3½" H. x 8" W. x 7½" D. fits neatly into the optional carrying case for beach use, boating, sporting events, hunting, hiking or camping. Shpg. Wt. 5 lbs.

LEATHER CARRYING CASE No. 93-3 (2 lbs.) **\$4.95**

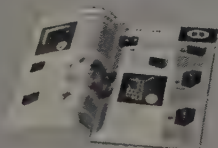
## TRANSISTOR INTERCOM KIT (XI-1 and XIR-1)

Consisting of a master unit (XI-1) and up to five remote stations (XIR-1), the system is designed for any remote unit to call the master, for any remote station to call any other remote station, or for the master unit to call any single remote or any combination of remote units. Used with clock-radio (opposite), it can serve as a music or "selective alarm" system.

Transistor circuitry means long life, instant operation and minimum battery drain. Eight ordinary, inexpensive "C" flashlight batteries will run a unit for up to 300 hours of normal "on" time. Circuitry is especially designed for crisp, clear intelligible communications and the instant operation feature allows turning off units between calls, extending battery life. Use of battery power does away with power cords. Only two wires are required between the master unit and each remote station. Beautifully styled in ivory and turquoise for a rich, quality appearance. Batteries not included. Shpg. Wt. 6 lbs.

## AC POWER SUPPLY (XP-1)


A permanent power supply for 24 hour operation of the XI-1 on household current. Converts 110 V. AC to well-filtered 12-volt DC output, eliminating the need for batteries. Power supply is small, compact and fits easily in space normally occupied by batteries. HEATHKIT XP-1 (2 lbs.) **\$9.95**



Write today for free catalog describing over 100 easy-to-build kits in hi-fi—test—marine and amateur radio fields.

**Send for FREE Catalog**

## HEATH COMPANY / BENTON HARBOR 8, MICH.

 a subsidiary of Daystrom, Inc.

☐ Please send the latest Free Heathkit catalog.

name

address

city & state

Enclosed find \$.....  
Please enclose postage for parcel post—express orders are shipped delivery charges collect. All prices F.O.B. Benton Harbor, Mich. A 20% deposit is required on all C.O.D. orders. Prices subject to change without notice.

QUANTITY	ITEM	MODEL NO.	PRICE



# Model 210

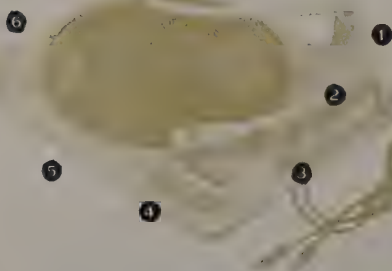
THE LATEST GARRARD... ENGINEERED  
AND WIRED SPECIFICALLY FOR STEREO

## A New Deluxe Changer Built in the Proud Garrard Tradition



Now, joining the Garrard family... this entirely new four-speed player combining an advanced automatic intermix changer and single-play turntable, developed to meet and surpass today's stereophonic requirements. This truly beautiful unit, sparkling in white, black and chrome, incorporates the most distinguished qualities of Garrard engineering and provides sensitive performance with any stereophonic cartridge, regardless of type. Compact in size, the new 210 is easily mounted in any cabinet space; and conveniently levelled and adjusted from the top with Garrard's exclusive snap-spring assembly.

**\$49<sup>50</sup>**  
LESS CARTRIDGE



- 1 New stylus pressure adjustment, to within a fraction of a gram, with knurled chrome knob conveniently set on top of arm. Garrard's arm suspension keeps variation in pressure from one record to full stack less than 0.5 gram.
- 2 New cast aluminum tone arm, a Garrard exclusive, assures freedom from resonance, vibration and structural distortion. Plug-in shells accept all stereo cartridges.
- 3 New protective tone arm lock prevents accidental damage to cartridge or record.
- 4 New selector controls, completely separate for manual and automatic operation. Instantaneous, convenient and positive.
- 5 Garrard's True-Turret Drive with oversized "soft-tread", self-neutralizing idler, eliminates wows and flutter caused by flat spots. Sensimatic feature makes this changer track and trip at pressures far lower than required by any cartridge.
- 6 Garrard-built four-pole Induction-Surge motor minimizes vibration and rumble. This is an essential for stereo reproduction. Dynamically balanced rotor—no hum even with the most sensitive pick-ups.

For the best in Stereo,  
insist on The World's Finest, the

**Garrard**  
**CHANGER**

Send for free Garrard comparator guide

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Mail to Dept. GA-20 at address below.

There's a Garrard for every high fidelity system...all engineered and wired for Stereo and Monaural records.



RC98  
Super  
Changer  
\$69.50



RC88  
Deluxe  
Changer  
\$59.50



Model 210  
Deluxe Intermix  
Changer  
\$49.50



RC121/12  
Intermix  
Changer  
\$42.50



TPA/12  
Stereo  
Tone Arm  
\$19.50



303  
Transcription  
Turntable  
\$89.00



4HP  
Transcription  
Manual Player  
\$59.50



Model T/15  
Manual  
Player  
\$32.50

GARRARD SALES CORPORATION, Division of British Industries Corporation, PORT WASHINGTON, N. Y.

Canadian inquiries to Ches. W. Pointon, Ltd., 66 Racine Road, Rexdale, Ontario

Territories other than U.S.A. and Canada to Garrard Engineering & Mfg. Co., Ltd., Swindon, Wilts., England



## Musical Suggestion Box

**L**AST MONTH John Indcox assayed the yield of disc stereo in its first full calendar year, 1959. He compiled quite a tempting list, and one of considerable variety. The diskeries (as the trade papers call record companies) are not doing at all badly. Still, of course, they've been working in a hurry; hence they have made omissions. It occurred to us that we could help them, i.e., render their lives more miserable, by suggesting some records they ought to have made by the time Mr. Indcox gets around to his 1960 summation.

The source for such suggestions was at hand, our Editorial Board. This consists, I may say, altogether of men to whom music serves as a living companion; so they are always as ready for its wit as for its wisdom. They were asked for purely personal suggestions, just whatever their wants were. As example, the chairman (undersigned) listed his own choices: Haydn's 39th Symphony; Weber's *Der Freischütz*; Goldmark's *Rustic Wedding* Symphony; Thomson and Stein's *Four Saints in Three Acts*; De Koven's *Robin Hood*.

Three members couldn't contribute. Dr. Howard Hanson, Director of the Eastman School of Music, was away working with the President's Music Committee. Francis Robinson, assistant manager of the Metropolitan Opera, had a season beginning and no time to cogitate. Julian Hirsch, of the Hirsch-Houck Laboratories, was deep in sine waves, which come thickest in winter.

In the answers which did arrive, be it noted (by record makers, especially) that three works received two votes each: Beethoven's *Wellington's Victory*; Stravinsky's *Symphonie des psaumes*; Virgil Thomson's *Four Saints*.

E. Power Biggs, leading American organist, answered from a Baltimore hotel room, where he was stopping on tour. The gist of his message was: Poulenc. He's been a Poulenc man ever since he made the first American LP of the Poulenc Organ Concerto (the only one, in fact, that has survived in the catalogues), and he thinks we need more, more, more Poulenc. Amen.

Nathan Broder, associate editor of *Musical Quarterly*, chose Mozart's *Zauberflöte*; Verdi's *Otello* and *Requiem*; Berg's *Wozzeck*; Ives's *The Unanswered Question*; Stravinsky's *Symphonie des psaumes*; Samuel Barber's *Essay No. 2*; and William Schuman's *Third Symphony*.

R. D. Darrell, editor of the world's first record encyclopedia, came up with suggestions of works never recorded at all before: Albinoni's *Two Fugues on a Subject*

by Bach; Handel's dramatic oratorios *Saul* and *Jephtha* in their original forms; and Henry Gilbert's *Symphonic Piece*. To these he added the Mozart Bassoon Concerto; Stravinsky's *Orpheus* and *Symphonie des psaumes*; Handel's Double-Wind Concertos; the Smetana-Szell orchestral version of *From My Life*; Couperin's *Leçons de ténèbres*; and *Four Saints* again.

Alfred Frankenstein, music and art critic of the *San Francisco Chronicle*, proposed Mussorgsky's *Boris Godunov* in its original version; Vaughan Williams' *Sir John in Love*; the Mozart C minor Mass; Delius' *Sea Drift*; Roger Sessions' String Quintet; Randall Thompson's *Requiem*; Schoenberg's *Gurrelieder*; Dallapiccola's *The Prisoner*; Monteverdi's *L'Incoronazione di Poppea*; a selection of William Billings' Anthems and Fuguing Tunes; Berlioz's *Benvenuto Cellini*. And, finally, *Wellington's Victory* ("with the English army in one speaker and the French in the other").

Robert Charles Marsh, music critic of the *Chicago Sun-Times*, also voted for *Wellington's Victory*, although without specifying tactical dispositions. Further he wanted the Mahler Third and Eighth Symphonies; *Siegfried* (with a realistic dragon fight); Rimsky-Korsakov's ("inspired nonsense") *Le Coq d'or*; Berlioz's *Les Troyens*; Smetana's *The Bartered Bride*; Robert Parris' Timpani Concerto; and some of the Gabrieli Processional Music.

The longest telegram came from the honored violinist Joseph Szigeti, and I will use his own words: "I suggest reconstruction of a camp meeting like the one Charles Ives speaks of, complete with hymn singing and organ, et cetera. Second suggestion: Jacques Ibert's lightweight opera *Angélique*, which I took Klemperer to see in Paris in the late 1920s and which enchanted him. If I am not mistaken, he produced it later in Berlin. Third suggestion: something by Johann Georg Pisendel (1687-1755), a pupil of Vivaldi who was also personally acquainted with Bach. The little I know of his music whets my appetite for more."

In view of the deluge of black diamonds, signifying deletions, in the Schwann LP catalogues lately, a drive in the direction of enriching the stereo repertoire and heightening its variety is clearly indicated, to make up for the monophonic depletion. Our probe here has been a modest one, but we hope it may stir interest.

JOHN M. CONLY

AS THE EDITORS SEE IT

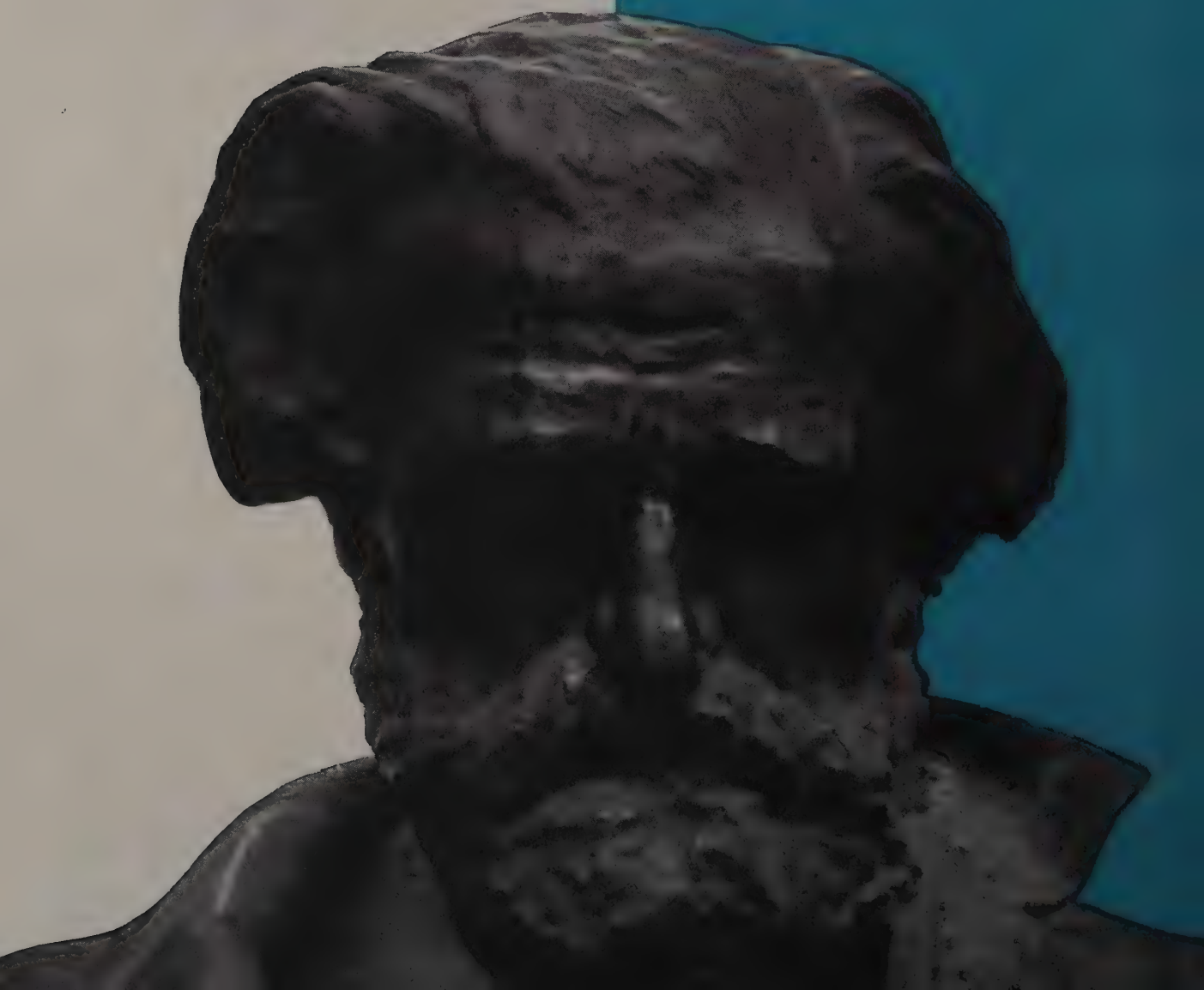




## **A Visit to Verdi's Sant' Agata**

*If a music-dramatist is not to die young, as Mozart did, probably he must have a retreat from the centers of artistic warfare. Giuseppe Verdi died old: hence we have Otello and Falstaff. We owe them to a house, a garden, and a quiet pond in the flat Po Valley.*

# The Pavilion of the Open Sky



by WILLIAM WEAVER

FOR THE PAST YEAR I have had the particular pleasure of reading through various collections of Verdi's letters, including some not yet published. They are, of course, a fascinating study; and although most of them are concerned with business—or, at least, the business of writing operas—some reveal the writer's most personal feelings. Verdi did not love many people: his wife, his patron and father-in-law, a few trusted friends like Countess Maffei and, at the end of his life, Boito; and he loved even fewer places. But one spot he felt profoundly and permanently bound to. This was his home, the villa at Sant' Agata, near Busseto, which he bought in 1849 at the peak of his career and which he spent the rest of his life improving and embellishing.

I first saw the house in December, a year ago. "The country is sad, silent, and bare in winter. Then I do not love it." Thus wrote Giuseppina Streponi, Verdi's second wife, not long after she and Verdi had settled at the villa. And even today, in a century of all-pervading noise, the country around Sant' Agata is silent. Its winter is still sad and bare, too. Mists sweep over the flat plains, strawstacks bulk shapelessly and ominously in the gray light. It is, indeed, not a country to love at first sight.

The villa is not inhabited during the winter months. Its owners, Verdi's heirs, the Carrara Verdi family, move every October to nearby Busseto, where they have a notary's office (in Italy, the notary functions rather like the solicitor in England), carrying on the tradition of their great-grandfather and his son, who married Maria Verdi, the composer's cousin. Signorina Carla Carrara Verdi, a charming and friendly titian-haired girl, kindly offered to accompany me out to the villa and show me through it.

When we got there, even though it was early afternoon, the garden was dark and gloomy, almost conspiratorial; but I wanted to look at it for a moment before entering the house. Tall trees seemed to dwarf the curving paths that Verdi had laid out, and at the end of the garden, the little artificial lake—his mud puddle, he called it—was shrouded in haze. Beyond the lake, a gate led into the open country, and on either side of an alley of bare trees the dormant winter fields stretched away—the farms in which Verdi had soundly invested a good part of his earnings. He knew them all by name, these fields; and in the last year of his life, when he was drawing up his will in Milan, he could tick off the farms, one by one, as if naming his children.

Inside, my first impression of the house was its comfort. In their day the furnishings were surely in the very finest taste; they belong to a period now out of favor, but the heavy plush hangings, the lace curtains, the dark overstuffed sofas and chairs have an antiquated, family charm. There is no mistaking the fact that the house was

—and is—a pleasant and easy place to live, and evidence of the pleasure Verdi took in it is everywhere. His guns and hunting equipment are still kept in good order; his writing table—in the little study off his bedroom—remains where it always was, facing a window which overlooks the back entrance of the house, so that the owner could observe the comings and goings of his workmen and farmers.

Verdi's music library is smaller than one might expect: mostly piano scores of operas by his contemporaries, and the four-hand piano literature he used to play for fun with such musical guests as Boito and his publisher, Tito Ricordi. His sets of Shakespeare and of Wagner's *Scritti* are on the little shelf within reach of his bed, in a room cluttered with souvenirs, portraits of friends and heroes, like Alessandro Manzoni. There is also an ample room dedicated to a huge billiard table, and next to it, a good-sized library, where a heterogeneous collection—obviously all personal choices—is housed in glass-front cases. The dining room can hold a dozen people without crowding (a TV set is now discreetly placed in one corner); and the display of glass and porcelain on the shelves confirms Verdi's reputation as a good host. "I ate too poorly in my day to be able to give up the pleasure of eating fairly well now," Verdi once said in later life.

As she led me from room to room, opening cabinets and removing dust covers, Signorina Carla kept apologizing for the severe cold in the house. "You must come back and see it in summer," she repeated.

And I did. While my first visit had been greatly interesting and useful in revealing many facets of Verdi's personality (Sant' Agata is as much his own creation as one of his operas), the second visit was deeply moving. I went in mid-September, and in the fine sunny weather the countryside was like a different land.



Citterio

The main façade, shaded by the willows Verdi planted.



"It's impossible to find an uglier place than this," I had read in a letter of Verdi's written from Sant' Agata in 1858. And though I knew that Verdi had been joking, or rather trying to mask under gruffness a passionate love for his land, even so, on the strength of my first visit, I would have been inclined to take him at his word. The choice of Busseto seemed incredible: in 1849 Verdi was a rich man, any city in Europe would have welcomed him, and in Italy—a country famous for its spectacular landscapes—he picked the one dull region. The fact that he was born there is counterbalanced by the fact that, by 1849, he had quarreled with the people of the neighborhood more than once.

But, seeing the country in September, I could understand Verdi's choice. The charm of the Po plain is subtle. As I drove from Parma to Busseto, the fields were green and glowing, prim rows of leafy trees separated one farm from the next, families out digging up sugar beets (an important local crop) looked up and smiled as I went by. All was a picture of sanity, sobriety, and health. If this is a taciturn country, it is one made after Verdi's own image. Not for him the flamboyant beauty of a Venice or the pastel loveliness of an Amalfi or Capri.

The villa itself, seen as Verdi would have wanted it to be seen (he, too, shut it up in winter and moved away, to Genoa or Milan), expresses the owner's character: reserved on the outside, warm within. The neat, anonymous wall that runs along the little country road hardly gives an idea of the luxuriant park it encloses. Two weeping willows, planted by Verdi, stand at the entrance (Ghislanzoni, the librettist of *Aida*, found these trees highly exotic and expressive of the composer's "poetical" side). The façade is plain yellow stucco, and long French windows open from all the ground-floor rooms onto the garden, which in September is a cool and shady haven, with stands of magnolia and lacy shrubs. An arbor covers a sandy court where *bocce*—the Italian version of lawn bowls—was played.

I found the rooms, too, airier and brighter than they had seemed to me the previous winter, and it became possible to imagine the life lived here in the days of the composer, those long, leisurely days in the periods when he wasn't writing music, with the welcome visits of the few intimate friends he invited into his home: his librettists, his publisher, the singer Teresa Stolz, his sister-in-law Barberina Strepponi. And as I walked again into the bedroom—dominated by the long Erard grand piano—I could hear the notes of *Otello* and *Falstaff*, composed on it, and I recalled reading how Verdi would often get up in the heart of the night and would



Bettmann

Giuseppina Strepponi, Verdi's "Peppina."

call through the open door into the adjoining bedroom for his Peppina to listen to the music that had just come to him.

The present inhabitants of the house—Signorina Carla, her sister Gabriella, her brother Alberto, and their mother—have managed to achieve something rare and admirable: they have kept the house and the garden virtually as they were when Verdi left them, over half a century ago, but at the same time they have not allowed the place to acquire the chilling

museum pall of houses that become shrines. If Verdi were to return to Sant' Agata tomorrow, he would be able to find his way around in the dark.

And if he did come back, surely one of the things that would most please him would be the presence of a fine collection of dogs: two handsome (though, alas, not overfriendly) German shepherds named Beauty and Black, the latter named after a favorite dog of the composer's frequently referred to in his letters (usually misspelled "Blach"), plus a dignified and sweet-natured Great Dane called Astra, and Aroldo, a playful young bulldog.

In talking about the composer and his wife, the Carrara Verdis refer to them familiarly and affectionately as "il maestro" and "zia Peppina." You feel almost as if they were alive and around the house somewhere, perhaps in the next room. Certainly if ghosts exist and can choose their abode, Verdi's ghost is not at La Scala, but in some part of Sant' Agata.

The house was an obsession with him. In a letter to Countess Maffei, Peppina Verdi describes the origin of this passion:

"Many years ago (I don't dare say how many), I asked Verdi with some insistence to leave Paris in order to go out beneath the pavilion of the open sky and take those baths of air and sun which give vigor to the body as well as calm to the mind. Verdi, who—like Auber—had almost a horror of staying in the country, after much beseeching consented to take a little house a short distance from Paris. This new life was for Verdi a revelation. He began to love it with such passion that I found myself overwhelmed and paid back only too well for my love of the gods of the woods. He bought the land at S. Agata, and I—who had already furnished a house in Milan and another in Paris—had to organize a *piéd-à-terre* for the illustrious professor of Le Roncole. To our infinite pleasure we began to plant a garden, which at first was called 'Peppina's garden.' Then it was extended and called 'his' garden; and I must say that in this garden of his he is Czar to such an extent that I am reduced to a few patches of soil where, by conditions established, he hasn't the right to stick his nose. I can't always say he respects these

*Continued on page 124*



G. Niccolai

*Above, Verdi's "mud puddle," the artificial lake at the bottom of the garden, where the composer and his wife often went boating. At right, tall plane trees line a walk through the fields; as they were in Verdi's own day, household dogs are very much part of the scene. Below, the Maestro's bedroom: everything remains as it was when in the night he would call Peppina to listen to the music he composed there on the Erard grand.*



Citterio





# VERDI *on Microgroove*

by CONRAD L. OSBORNE

ASCANT three years after the beginning of the LP era, in the summer of 1952, HIGH FIDELITY published its first Verdi discography, written by C. G. Burke. Mr. Burke's remarks covered eighteen recordings—thirteen Verdi operas, the *Requiem*, and a few of the composer's shorter works. In the discography that follows, no fewer than forty-six recordings of seventeen operas are considered, and the advent of stereo undoubtedly portends further opera releases in the next couple of years.

The turnover has been tremendous. There are, for instance, three *Otellos* in the current catalogue, not one of them available in 1952. Of the six *Aidas* now in circulation, there was only one in the catalogue at that time. In fact, it would be possible to build a fair-sized Verdi library (albeit one of uneven quality) from recordings that have come and gone in the last seven years, and are not discussed either in Mr. Burke's discography or the present one. Camden's reissues (*Trovatore*, *Traviata*, *Otello*), priced at a bargain rate of \$1.98 per record, were on the market for a very short time, and Columbia's Entré series (*Rigoletto*, *Aida*, *Falstaff*) has also passed into history. A few of these are well worth a search; I have called attention to them under the appropriate headings below. At that, not all the riches of 78-days have been mined. Victor had a wonderful *Aida* featuring Giannini, Cattaneo, Pertile, and Inghilleri, but bypassed it in favor of the Caniglia-Gigli version. The latter, of course, had the better-known names, but it was a shameful performance, reflecting clearly the decline of the artists involved; yet Victor issued it, on four LPs, in "The Treasury of Immortal Performances."

Since the summer of 1952, recorded opera has become a mass commodity. With each season the packaging be-

comes increasingly elaborate, the advertising increasingly pompous. Singers record entire operas as they used to record single arias. Buyers choose their *Rigolettos* either on the advice of a reviewer or, even worse, on the basis of the names involved plus the packaging of the album. It seems not at all improbable that our generation will see the birth of a new trade—the fine-boxing trade; people will collect aristocratic albums as they now collect aristocratic book bindings, and Angel's old thrift packages will be sought as some bibliophiles now seek out Dickens' novels in their original, serialized form. My point is this: while reviews can be of real help in directing a buyer to significant releases (and perhaps of more help by steering him away from the slag), the best way to select a recording is to listen to it—a process becoming more and more difficult as more and more records are sold firmly, if elegantly, sealed.

A brief statement regarding my own predilections and prejudices may be useful. I am in favor of performances that seem to me to convey a work's total meaning. The process of evaluating different recordings by comparing their separate elements can lead us far astray. While one performance may seem to have better singing in all the leading roles, better sound, and even better conducting, it may be the competitive version that, for reasons hard to define, conveys the totality of the work to better effect. This recording will get the nod from me. (I must add, however, that I fail to see how an opera's meaning can be conveyed without first-class singing, whereas poor sound or mediocre conducting will not necessarily strike a deathblow.) The operas considered are arranged in chronological order, and the recordings listed in descending order of preference, with my favorite cited first.

## Un Giorno di Regno (1840)

It would be easy to sentimentalize over *Un Giorno di Regno*. With his entire young family carried away by disease in less than two years, and his own health in precarious condition, Verdi regarded with deep-rooted loathing the task of setting

Romani's arch libretto. But set it he did. After the success of his first opera, *Oberto*, La Scala refused to release him from his contract for a comic opera. The result was the one unequivocal, permanent failure of Verdi's long career. But indulgence for this work would be arrogant, and dismissal presumptuous; the

fact is that *Giorno* is a very entertaining little piece. The only objections one can have about the libretto are objections to *buffo* conventions as such. The music is not memorable, but it is far from dull. It contains the only *secco* recitative to be found in Verdi's published works, and owes much to Donizetti and Rossini; but

it is tuneful, lively, and astonishingly professional in construction, particularly in the ensembles.

As with most of Verdi's early operas, one must take the Cetra recording or none at all. The performance here is top-flight. Pagliughi, vocally a bit faded, still brings the right touch to the music. Oncina's voice had not yet acquired the wiry edge that mars his more recent recordings, and is a pleasure to hear. Capecchi's work is expert, Bruscantini's a bit pushed but still more than competent. And Dalamangas, operating with practically no voice, turns every comic point to account. Simonetto is firm and vigorous with his forces, though the chorus is occasionally limp. The sound, not ideal, is clear.

—Lina Pagliughi, Juan Oncina, Renato Capecchi, Sesto Bruscantini, Cristiano Dalamangas. Radiotelevisione Italiana Chorus and Orchestra, Alfredo Simonetto, cond.

CETRA 1225. Two LP.

### Nabucco (1842)

It was Solera's book for *Nabucco*, with its liberal paraphrasing of *Jeremiah*, that lured the despondent Verdi back to the job of composing. It contains nearly all the elements which were eventually to inspire the best of Verdi's music: foredoomed love, religious and patriotic zeal, and an ambivalent but passionate father-daughter relationship. *Nabucco* also affords the earliest example of Verdi's sustained musical inspiration. In the first act, for example, nearly every number is strong—Zaccaria's opening aria, "*D'Egitto la sui lidi*," is followed almost immediately by the chorus "*Come notte a sol fulgente*," the dramatic entrance of Abigaille, and then the ingeniously handled choruses in which the approach of the Babylonians is reported. Later in the opera we hear the best-known numbers: "*Anch'io dischiuso un giorno*," "*Tu sul labbro dei veggenti*," the Anathema Chorus, and the renowned "*Va, pensiero*." The latter part of the

opera gives us the composer's first penetrating character study in the Nabucco of Acts III and IV. Solera's work here is puerile enough, but in Verdi's music we are given a first glimpse of the insight that was to produce *Rigoletto*, *Boccanegra*, *Philip*, and finally *Otello*.

Cetra's effort is just good enough to make us wish for singers who could really do justice to the music. In addition, since *Nabucco* is beautifully tailored for stereo, it is to be hoped a two-channel version will be forthcoming. Among *Nabucco*'s requirements are two front-rank basses, and both Cassinelli and Gaggi here are swamped by the music. Mancini makes a brave stab at Abigaille, and with highly dramatic results at some points, but it is a part that demands not only voice and temperament, but repeated performance and study. The same is true of the title part, and Silveri's conscientious reading is not a filled-in portrayal. The other singers are adequate, Previtali's conducting forceful. The sound was acceptable in its day, and is still listenable, but there is much more to *Nabucco* than these records can convey.

—Caterina Mancini, Gabriella Gatti, Mario Binci, Paolo Silveri, Antonio Cassinelli, Albino Gaggi. Radiotelevisione Italiana Chorus and Orchestra, Fernando Previtali, cond.

CETRA 1216. Three LP.

### I Lombardi alla Prima Crociata (1843)

Another libretto by Solera, another religio-patriotic theme to inflame the Milanese public, another triumph for Verdi. I do not know Tomasso Grossi's poem on which the book is based, but I know the libretto, God help me; and I can only suggest that this opera be listened to as a piece of absolute music. The first two acts are dross through and through, manner without substance; only the Hermit's monologue and Giselda's prayer are of any interest. In the third and fourth acts, however, the music sud-

denly takes on emotional coloring and a sense of forward motion. Especially interesting is the scene of Oronte's death, with its almost shocking introduction for solo violin, the virtually continuous obbligato for that instrument, and the fine trio "*Qual volontà trascorrere*." Two scenes later (one in this recording, since IV, i is dropped), the crusaders and pilgrims sing the moving "*O Signore, dal tetto natio*." The concluding laud is impressive, and in the theatre must make a magnificent tableau.

There is one outstanding performance on the Cetra recording—the bass Petri's as Pagano. This is extremely intelligent, well-shaded singing, and his voice, of only moderate caliber, is a responsive, round one. Gallo is one of the mouthiest tenors I have ever heard, though his upper register has a good ring; and Vitale's thin voice and rather precious approach make her work tiresome. The role of Arvino gives the capable Bertocci little chance. Wolf-Ferrari's conducting seems to me on the heavy side, but this may be the nature of things. The recording brings us fairish sound and a variety of coughs, paper rattling, bow tapping, and other noises—welcome, in a way. In fact, for three full sides, they are the only signs of life.

—Maria Vitale, Aldo Bertocci, Gustavo Gallo, Mario Petri. Radiotelevisione Italiana Chorus and Orchestra, Manno Wolf-Ferrari, cond.

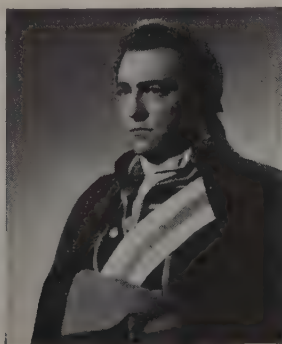
CETRA 1217. Three LP.

### Ernani (1844)

I suppose that, as a stage piece, *Ernani* is dead and gone. Such matters as the sanctity of hospitality or the honor of an oath cannot be expected to excite today's audiences, and such devices as the fateful horn call are grounds for general amusement. But whether or not *Ernani* is dramatically viable, its music is very strong. Each of the four leading roles contains at least one outstanding aria, and the baritone role of Carlo has hardly a pedestrian moment. The finales and several other ensembles are vigorous and thematically in-



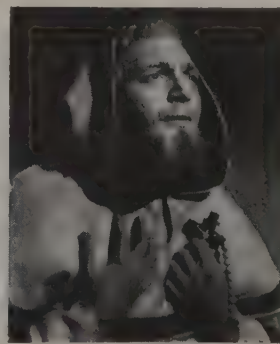
Zinka Milanov



Robert Merrill



Antonietta Stella



Photos courtesy Metropolitan Opera

Giorgio Tozzi



teresting. Even though the last act is, regrettably, much the weakest of the four (and in consequence the denouement barely endurable) I would judge the melodic inspiration of this opera as a whole to be very close to the level of *Trovatore*.

Cetra's recording is one of that company's better efforts. The role of Elvira presents very little challenge after the opening "*Ernani, involami*"; in general, Mancini does very well for herself, though she must slow both cavatina and cabaletta, thus robbing them of brilliance. Penno's unusually fine singing of the title role serves as reminder that his sudden disintegration was a major disaster for the operatic world. There is not another post-war dramatic tenor who can combine such ringing tone with such flexibility—his graceful rendition of "*Come rugiada al cespite*" puts his contemporaries entirely in the shade. Taddei hasn't quite the light legato touch for a really topnotch "*Vieni meco*" or "*O de' verd' anni miei*," but his voice is always plump, and he makes the most of the dramatic moments. Vaghi's monochrome Silva is the one weak performance on the recording. Previtali's leadership is properly impetuous, the sound respectable.

—Mancini, Gino Penno, Giuseppe Taddei, Giacomo Vaghi. Radiotelevisione Italiana Chorus and Orchestra, Previtali, cond.

CETRA 1210. Three LP.

## Macbeth (1847)

For extended commentary on both this opera and the recent RCA Victor stereo recording, I refer the reader to page 81 of the November 1959 issue of this magazine. For present purposes, I will merely say that I regard *Macbeth* as a worthy repertory opera, despite the unfortunate business with the Witches and some other banal passages. Victor's edition, the only one now in the catalogue, boasts a high-powered cast of principals, and orchestra and chorus (the Witches excepted) are

shown to advantage in sound that is remarkable for stereo directionality.

—Leonie Rysanek, Leonard Warren, Carlo Bergonzi, Jerome Hines. Metropolitan Opera Chorus and Orchestra, Erich Leinsdorf, cond.

RCA VICTOR LSC 6147. Three SD.

## Luisa Miller (1849)

*Luisa Miller* is often referred to as a precursor of *La Traviata*, apparently because these two are intimate in theme and less than grand in scale. But Parisian salons are not Tyrolean castles, and the highly individual personal destinies of Violetta and Alfredo are a good distance from the stereotyped difficulties of Luisa and Rudolfo. Cammarano's libretto, hacked out of Schiller's *Kabale und Liebe*, retains just enough of the drama's vital social conflict to serve as impetus for the ordinary set of intrigues and misunderstandings that comprise the lovers' "tragedy." Musically, the opera is afflicted with page after page of deadly recitative. There is one memorable aria for tenor ("*Quando le sere al placido*")—still not of Verdi's best), a typically powerful ensemble in the first finale, and an effective concluding terzette; otherwise, it's just not very interesting.

Cetra's liberally cut *Luisa* is a grim production. Lauri-Volpi, far beyond his prime and in bad voice to boot, is tolerable when singing at full voice above the staff, but most of his work is painful to hear, and "*Quando le sere*" is wrecked. Colombo is a decent baritone, but his competent performance has little variety. The others cannot bring life to their parts. Rossi maintains the pace and keeps things in order, which is all that is called for. Peerce sings "*Quando le sere*" stylishly in Victor's set (LM 6041) of Verdi selections, and that will be enough of *Luisa* for most listeners.

—Lucy Kelston, Giacomo Lauri-Volpi, Scipio Colombo, Vaghi, Dullio Baronti. Radiotelevisione Italiana Chorus and Orchestra, Mario Rossi, cond.

CETRA 1221. Three LP.

## Rigoletto (1851)

*Rigoletto* is the first of Verdi's operas about which there can be no argument as to quality. Of its recordings I should like to mention first the Columbia Entré set, dubbed from 78s and now deleted. Although its sound is naturally narrow in range and a bit tubby, it has Lorenzo Molajoli conducting, Riccardo Stracciari singing the title role (head and shoulders above all others on records), Dino Borgioli as the Duke, excellent supporting singers, and the *élan* of a Golden Age performance. Another remarkable performance is that of Act IV, a fascinating rendition from Milanov, Warren, Peerce, and Moscona, under Toscanini—on RCA Victor LM 6041. All soloists are in splendid shape, the original notes are sung, and despite the old sound you will never hear another storm like Toscanini's.

Among the more modern versions, the Victor (Cellini) and Angel sets have distinct advantages, and either of them can be considered a good investment. Cellini clomps through some of the music, but maintains discipline and a good pace. Warren had not completely built the character when his *Rigoletto* was committed to records; however, his voice rings out wonderfully, and in the cantabile passages he easily outclasses his competitors. Peerce is in good form, bringing a firm line to the music. Berger, though aging, still produces consistently lovely sound, and wisely replaces the sensational coloratura effects with a melting legato. Tajo's smooth voice is too light for Sparafucile, and his characterization consists of throwing away the last syllables of words.

The Angel version gives us Gobbi's *Rigoletto*, an admirable creation very different from Warren's. Gobbi cannot sustain the high-lying cantilena in the second part of "*Cortigiani*" or in the ensuing duet with Gilda, but he brings a fine dramatic insight to the part, particularly useful in the first and last acts. Callas contributes a well-drawn, incisively vocalized Gilda. Angel's Duke is Di Stefano, and I will make it clear now that I find most of his performances distressing; each successive recording brings additional evidence of vocal deterioration. I have no intention of belaboring this point in succeeding sections; let it stand that this Duke is typical of his somewhat strenuous efforts, and is this recording's one grave drawback. The Angel pressing boasts better sound than the older Victor one, and includes a few bars omitted by Cellini, running to a fifth side in the process.

Questa conducts a graceful, balanced production, not exciting, but amiable. The *Rigoletto*, Taddei, is splendid in the dramatic outbursts, less so when the long



Louis Mélançon

Leonie Rysanek



Metropolitan Opera

Jan Peerce



Metropolitan Opera

Nicola Moscona

line is called for, and his concept of the role is pedestrian. Pagliughi has some precarious moments, but is generally acceptable. Tagliavini is adequate until he tries to "refine," whereupon he becomes repellent. Neri is a ponderous Sparafucile. The sound features the soloists too prominently, especially in the first-act ensemble.

The new Victor set, under Perlea, claims good, bright sound and an outstanding Sparafucile by Tozzi. Bjoerling is, characteristically, the best recorded Duke, though not in his best form. Peters is an uninteresting Gilda. Merrill makes imposing sounds, but is musically sloppy and interpretatively unappetizing; I cite his near-blubbering on "*La ran, la ra*" and his spoiled-child "*No's*" in the *Vendetta* duet. Perlea tends to rush things, and there is a disastrous sag in pitch on the final chord of Act III.

London's well-recorded set suffers from a nondescript Rigoletto by Aldo Protti, an inexcusably miscast Duke in Del Monaco, and flabby, obvious conducting by Erede. Its virtues are a beautifully vocalized Gilda by Hilde Gueden and a rich Sparafucile by Siepi. This set—and the Cetra—include the Duke's "*Possente amor*" (the cabaletta to "*Parmi veder*"). It is a routine number, much below the level of the score, and neither Del Monaco nor Tagliavini is the sort for whom to revive it.

—Erna Berger, Jan Peerce, Warren, Italo Tajo. RCA Victor Symphony Orchestra, Renato Cellini, cond.

RCA VICTOR LM 6021. Two LP.

—Maria Callas, Giuseppe di Stefano, Tito Gobbi, Nicola Zaccaria. Chorus and Orchestra of Teatro alla Scala (Milan), Tullio Serafin, cond.

ANGEL 3537. Three LP. (Five sides.)

—Pagliughi, Ferruccio Tagliavini, Taddei, Giulio Neri. Radiotelevisione Italiana Chorus and Orchestra, Angelo Questa, cond.

CETRA 1247. Three LP.

—Roberta Peters, Jussi Bjoerling, Robert Merrill, Giorgio Tozzi. Rome Opera Chorus and Orchestra, Jonel Perlea, cond.

RCA VICTOR LM 6051. Two LP.

—Hilde Gueden, Mario del Monaco, Aldo Protti, Cesare Siepi. Chorus and Orchestra of Accademia di Santa Cecilia (Rome), Alberto Erede, cond.

LONDON A 4313. Three LP.

## Il Trovatore (1853)

Considering the popularity of *Il Trovatore*, there have been relatively few recordings of the complete opera. I suspect that one reason is that it demands real singers. I mean by this that in contrast to, say, *Rigoletto*, *Trovatore* contains no

characters—it has only stage figures. A singer whose voice is well past its prime can nevertheless make a powerful Rigoletto, even on records, provided he has dignity, intelligence, and strong histrionic ability. But the same singer will never get away with Di Luna; the *Trovatore* crew are just singers in costume, and if they can't sing, there is no excuse for their existence. They all sang on the old Victor recording, reissued on the Camden label but now withdrawn. I have a personal distaste for the spread tone of Aureliano Pertile, the Manrico, but he was in some ways a thrilling tenor; and the rest of the cast, particularly the baritone Granforte and the contralto Minghini-Cattaneo, are superlative.

They also sing on the more recent Victor set—a little restrainedly, perhaps, but beautifully nonetheless. Milanov was in superb form when this recording was made, floating one phrase after another on the delicate pianissimo which is the trademark of her best singing, swelling to fine climaxes, and executing her runs cleanly. Her Leonora is one of the great individual performances of our generation, and Victor captured it at just the right moment. Bjoerling turns in a faultless Manrico, clean and smooth from first note to last. "*Ah, si ben mio*" is rendered with tenderness and elasticity, and seconds later the "*Di quella pira*" is hurled forth in spine-tingling fashion. Warren's pliant, wide-ranging instrument gives Di Luna's music its full value, and Barbieri is a forceful, lush-voiced Azucena. The leadership of Cellini may be perfunctory and occasionally rushed, but it is at least lively; he also has the Shaw Chorale, a real advantage. Victor's sound is perfectly acceptable, and the opera is gotten onto two records, as against three for all other versions.

The casts of both the Angel and London albums offer strong singing from the distaff side. Angel presents Callas, who is, as one would expect, a sensitive Leonora, but her peculiar talents for plumb-ing character are of relatively little use here, since there is no character to plumb;

and while she is adept with the passage work (including the rarely heard cabaletta to "*D'amor sull' alli*"), her voice has not the steadiness nor the body of Milanov's. Barbieri's Azucena is in some ways more refined here than on the Victor set (compare the two openings of "*Ai nostri monti*"), but the separation of registers is also a bit more extreme, and she is given to more exaggeration. Di Stefano is not a very knightly Manrico; in addition his attempt at a high D flat is a mistake, and the C at the conclusion of "*Di quella pira*" is as tight as a drumhead. Panerai pushes his vibrant voice mercilessly. Von Karajan's treatment is a little slow for my taste, and he includes repeats of "*Per me ora fatale*" and "*Di quella pira*," dissipating the effect in both cases.

London gives us Tebaldi, who as usual produces consistently beautiful, strong tone, and demonstrates a wide dynamic range. Still, her Leonora has not the poise or polish or passion of Milanov's. Simionato is a smart singer with a flexible instrument, but I prefer Barbieri's dark voice and unpremeditated approach to this role. Del Monaco is a clangorous Manrico, Savarese a lackluster, limp Di Luna. Erede has a feeling for this music, and I rather like his ability to give-and-take with the soloists. As for engineering, this album is the richest and most spacious among *Trovatores*; it is also available in stereo.

Cetra gets a sterling Azucena from Miriam Pirazzini, a contralto more concerned with the music than with the hysteria. Lauri-Volpi's Troubadour is, however, thoroughly bad. The rest of the cast is capable but hardly magnetic, the recording beset by occasional echo.

—Zinka Milanov, Fedora Barbieri, Bjoerling, Warren. RCA Victor Symphony Orchestra, Cellini, cond.

RCA VICTOR LM 6008. Two LP.

—Callas, Barbieri, Di Stefano, Rolando Panerai. Chorus and Orchestra of Teatro alla Scala (Milan), Herbert von Karajan, cond.

ANGEL 3554. Three LP. (Five sides.)

—Renata Tebaldi, *Continued on page 95*



Angel Records

Maria Callas



Metropolitan Opera

Renata Tebaldi



Metropolitan Opera

Mario del Monaco



*London Records gathered its forces in Vienna for a full-scale recording of Aida—and, as expected, found that the city on the Danube furnished fine facilities for Giuseppe Verdi's tragedy of life on the Nile. At right, Herbert von Karajan shares a score with Giulietta Simionato, who sings Amneris, and below, he goes to work—directing soloists, chorus, and the Vienna Philharmonic.*

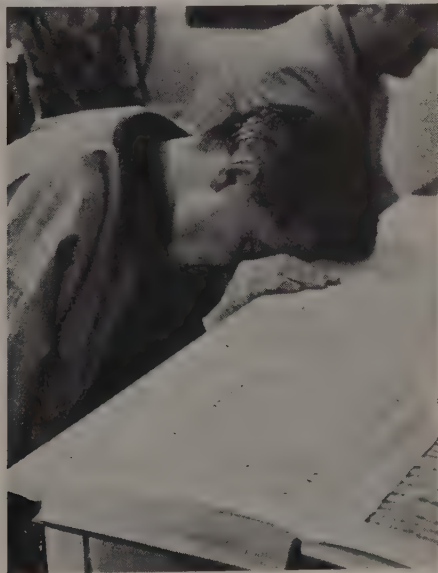


# Egyptians in Vienna





*No miracle of modern technology was absent from this recording session. Note, at left, the conductor of the off-stage band for the Triumphal Scene, who follows Karajan's beat on closed-circuit television. . . . Everybody seems to be enjoying everything: the soloists peal forth in full voice for the Finale of Act I; Von Karajan quips with his stars Tebaldi and Bergonzi. . . . In the photograph at bottom, the engineers play back the results of everyone's labors, and Karajan abandons the score to revel in the full majesty of Verdi's music.*



**Photographs by Hans Wild**



# How to Explain **STEREO** to Your Friends

**Lest we seem repetitious: there appears an endless demand for analyses of the basic stereo proposition by thoughtful experimenters.**

**This sits well with us; no good gospel deserves less than dozens of preachers. Here is one worth attending.**

by **HERMAN BURSTEIN**

**M**OST OF US now have a happy confidence that we can define stereo to the satisfaction of any curious inquisitor: it means solid or complete sound, complete in the sense that stereophonic reproduction brings us all the characteristics of the original sound. But we may feel less assured when we're asked for further explanation. "All the characteristics?" our interested party may demand. Answer him boldly. Yes, stereo in itself is complete. If what we hear in our homes is still incomplete, it is because engineering technology has not yet reached the ultimate. What we have today, however, comes remarkably close to re-creation of the full, complete illusion, and represents a long, long step forward from yesterday's level of monophonic achievement.

For real understanding of what is being done, it becomes important that we should know something about

stereo illusion: how much is image, and how much illusion. For while directionality is the major—and certainly the most widely advertised—attribute of stereo, other characteristics are equally or even more important, depending on the music and on the listener. As an aid to buying wisely and listening fully—even, should the need arise, to explaining convincingly—this article will review the essential characteristics of sound and hearing which, combined, make stereophonic sound possible.

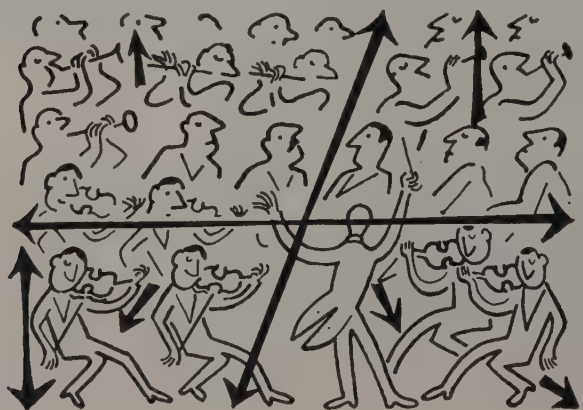
## **Directionality**

Directionality refers not only to lateral spacing of sound (left, center, right) but also to depth (front to back) and perhaps even to height. Several factors account for our ability to assign spatial position to a sound source. While there is substantial agreement among the experts as to what these factors are, there is less agreement as to their relative importance. Conceivably, this importance varies with the listener, the listening site, and the type of sound.

Directionality is attributed to the following factors:

1. Difference in Arrival Time of the Sound at Each Ear. A sound reaches a listener's left ear, say, about half a millisecond before it reaches his right ear. Apparently even such a tiny difference in time leads the mind to conclude: "The sound is from the left." (This is known as the precedence effect.)

The ability of the mind to orient sound in this manner seems confined to transients rather than steady sine waves. Most sounds in nature, however, are initiated by a pulse of some degree, and not built up slowly and gradually. One set of experiments has indicated that the aural nerves discharge a signal to the brain at the first positive peak of the sound, and it has been reasoned





that this signal serves as a reference for measuring the interval between arrival time at each ear.<sup>1</sup>

2. Intensity Difference at Each Ear. Let us say a sound from the left reaches the left ear at a certain level of loudness. Because the ears are separated by the width of the head, the same sound will reach the right ear at a lower level of loudness. This difference helps the mind to determine the direction of the source. There is also an increase of air pressure on the ear nearest the source, and a decrease of pressure on the ear away from the source. The higher the frequency, the greater is the pressure difference, because the head is relatively large, compared with one wavelength of sound. This is why one can more readily identify the direction of sounds with high frequencies than those with low ones.

Intensity differences are regarded as more important than arrival time differences in producing a sense of directionality. How sensitive are we to differences of intensity? "... with sustained tones," say two authorities, "even a 2-db difference in loudspeaker intensity can produce a shift in the apparent position of the sound source."<sup>2</sup> This helps explain the importance of achieving balance between channels and of having speakers with matched frequency characteristics.

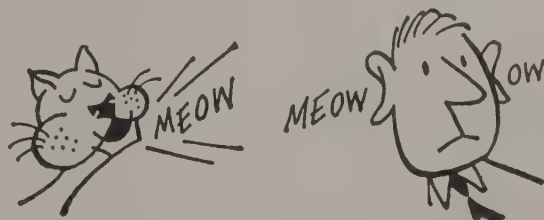
It is believed that through experience the mind has learned to interpret a given difference in loudness at each ear as corresponding to a given angular placement of the source with respect to the listener. In an experiment, listeners were asked to state the location of a sound source on the basis of sound heard through earphones. So long as the *difference* between the sound level at each ear was held constant, each subject was highly consistent in ascribing the same angular location to the source.<sup>3</sup>

3. Waveform Difference. Most of those who have explored stereophonic phenomena have concluded that differences in the waveform at each ear help account for

the sense of directionality. The most thorough exposition of this point of view is perhaps that of Hume,<sup>4</sup> who has claimed that waveform differences at each ear are the basic factor, with intensity and arrival-time differences serving merely to confirm what the mind already knows. "... The stereophonic effect," says Hume, "is produced by a difference in high-frequency or harmonic content, created by head and external ear shadowing, of the sound signal reaching the inner ear." To illustrate, the left ear would receive all the frequencies of a sound arriving from the left, while the sound reaching the right ear from this same source would be substantially stripped of its harmonic content.

If this is true, how then does a person with only one good ear identify a sound source? Several authorities have suggested that slight movements of the head result in changes of the waveform at the good ear; although a person presumably remains still, nevertheless his head will make minute involuntary movements, permitting spatial orientation.

4. Ratio of Direct to Reverberated Sound. We normally receive sound both directly from the source and indirectly as the result of reflections from room surfaces and objects in the room. The ratio of direct to reverberated sound helps us locate the source; sound appears



to come from the source with the highest ratio. One authority has stated: "In general, the localization tends toward the channel giving the most natural or close-up reproduction. . . . Experiment shows that decreasing either the total loudness or the amount of direct sound relative to reverberant gave the impression that the sound was moving back on the stage. Depth localization is thus a complicated function of loudness and relative reverberation."<sup>5</sup>

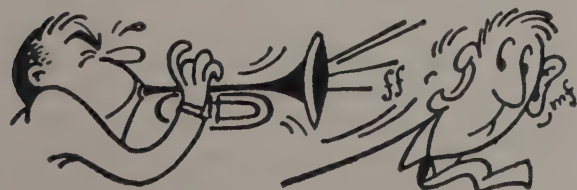
In reproducing sound, the illusion of directionality may depend partly upon keeping reverberation out of one or the other speaker, so that the source appears to be in the locality of the speaker with the least reverberation. Or the illusion of instruments arrayed in depth may be achieved as the result of the different amounts of reverberation associated with each instrument.

Reverberation does not altogether prevent us from gauging the location of a sound source. It is believed that the mind distinguishes direct from reverberant

<sup>1</sup> James Noir, "Stereophonic Reproduction," *Audio*, October 1952.

<sup>2</sup> James Cunningham and Robert Oakes Jordan, "Stereophonic Microphone Placement," *Audio*, November 1956.

<sup>3</sup> W. B. Snow, "Auditory Perspective," *Bell Laboratories Record*, March 1957.



<sup>4</sup> Howard F. Hume, "A New Concept on the Physiological Aspect of Stereophonic Sound," *Audio*, March 1957.

<sup>5</sup> W. B. Snow, *op. cit.*



sound on the basis of arrival time and gives much heavier weight to the direct sound, thereby locating the source.

### Spaciousness

At least as important to stereophonic effect as directionality and very likely more important is the sense of spaciousness, which has nothing to do with either lateral or depth perception. The objective is to make the listener believe the source is a large one rather than of the order of the dimensions of the speaker enclosure and to create the illusion that the performance is taking place in a large hall instead of in the typical living room. Snow maintains that "The enhanced aesthetic appeal obtained from an auditory-perspective reproduction of an orchestra is not due so much to an accurate localization of the various sounds as to a general effect of space distribution, which adds a fullness to the over-all effect."<sup>6</sup>

The sensation of spaciousness may be achieved in at least two ways:

1. By a physical spread of the sound source, namely the use of two or more speakers spaced several feet apart, generally in lateral fashion, and fed by one sound channel. This explains why quasi-stereo in the form of two speakers connected to a monophonic channel can noticeably increase listening pleasure.

2. By reverberation. It is estimated that at a musical performance in a typical hall, as much as "90% of the sound energy reaching a member of the audience may have been reflected one or more times from the various surfaces in the auditorium."<sup>7</sup> Our minds tend to associate a given amount of reverberation—the ratio of reverberated to direct sound and time interval between the two types of sound—with a given size of room or hall. Moreover, as previously noted, a large amount of reverberated sound relative to direct sound reduces the ear's ability to localize the source and thereby lessens the impression that the sound originates in a restricted area.

On the other hand, too much reverberation can muddy the sound, and excessive time intervals between direct and indirect sound can produce an echo rather than concert hall effect.

### Multiplicity Effect

Studies of orchestra reproduction reveal that our aural image of a large number of violins playing at once depends upon the fact that they are playing not quite together. Slight and inevitable differences in attack and release time, in pitch and timbre, produce the effect of a group of violins. If all the violinists played exactly together and produced exactly the same sound, the effect would be of a single violin greatly amplified.

Similarly, stereo illusion depends to a degree upon multiple representations of sound (usually two in home stereo) that differ slightly in some manner—intensity,

phase, waveform, arrival time. A crude analogy may be drawn with visual stereo, where two slightly different images, seen by each eye, fuse in the mind to produce the effect of solidity.

The multiplicity effect, like the sense of spaciousness, can be achieved to some degree by certain quasi-stereo techniques. With a single channel serving as the sound source, a partial illusion of solidity can be conveyed by altering the sound's characteristics in some manner (e.g., phase, frequency, arrival time) as it is reproduced through a second speaker system. It is possible that quasi-stereo effects might be attained even with a single speaker system.

### High Fidelity Attributes

Although stereo is not *necessarily* high fidelity, the best stereo is at the same time high fidelity and therefore possesses the following characteristics essential for realistic reproduction.

1. High Signal-to-Noise Ratio. An appreciable noise level tends to prevent one's hearing the weakest sounds, many of which are high frequencies and play an important role in the stereo effect, particularly with respect to directionality. Moreover, noise in itself is objectionable.

2. Low Distortion. Although the initial dramatic impact of stereo upon the newcomer tends to obscure for him the differences between mediocre and excellent speakers, mediocre and excellent amplifiers, etc., repeated listening will clearly reveal whatever distortion is present. It is just as true for stereo as for monophonic reproduction that minimum distortion is a requisite for maximum listening pleasure. Directionality, spaciousness, and so forth cannot compensate for sound that lacks the clarity and cleanness of the original performance.

3. Good Frequency Response. It seems to be true that limited frequency range is less noticeable in stereo than mono. But this does not mean that stereo with a range of, say, 50 to 8,000 cycles will be just as good as stereo with a range of 30 to 15,000 cycles. Stereo depends substantially upon adequate treble reproduction. Transients, associated with directionality, are by their nature high frequencies. Inadequate reproduction of transients causes loss in directionality and clarity.

Equally important is uniformity of response. In mono and stereo, acute peaks are in themselves disturbing to the ear. In the case of stereo, peaks or dips that occur in one sound channel but not in the other tend to produce an apparent shift of source from the left to the right or vice versa.

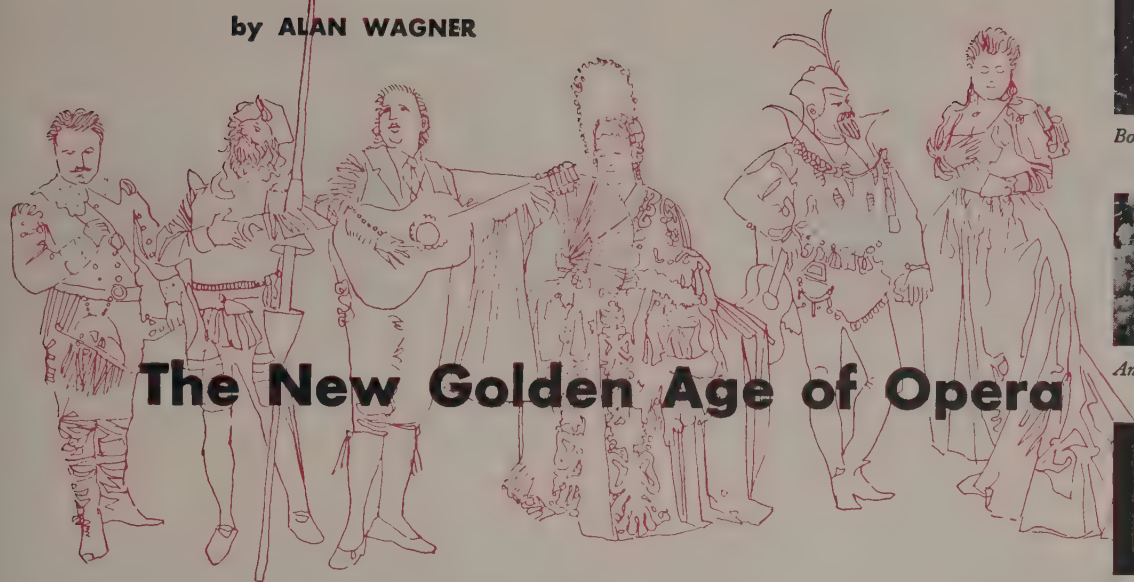
4. Wide Dynamic Range. At a live orchestral performance, the range between the softest and loudest sounds is approximately 60 to 70 db. Realistic reproduction requires that this range be substantially retained. The loudest sounds must not overload the equipment so as to cause noticeable distortion, and the weakest sounds must be above the

*Continued on page 123*

<sup>6</sup> W. B. Snow, *op. cit.*

<sup>7</sup> E. H. Bedell, "Auditorium Acoustics and Control Facilities for Reproductions in Auditory Perspective," *Bell Laboratories Record*, March 1934.

by ALAN WAGNER



## The New Golden Age of Opera

**Mr. Rudolf Bing of the Metropolitan Opera said  
not long ago, and firmly: "The golden age of opera is now."**

**Our author expands upon the Bing pronouncement.**

BLESSED is the LP — and thrice-blessed among lovers of opera. For their private pleasure it has made available a repertoire ranging from Monteverdi to Alban Berg, an array of vocal talent covering half a century.

And yet, the blessing is not unmitigated. The man who collects canned glories may forget that opera is a living art, rooted in that most energetic of disciplines, the theatre, and meant to be performed, not merely recorded. It's all too easy to succumb to the insidious cult of the definitive, to proclaim that the best of opera is past and available only on disc. Among my acquaintances are some who seriously maintain, for example, that since Flagstad retired from the stage to the studio they need never again attend a *Ring Cycle*.

Even recordings themselves are judged on the basis of their antiquity. Age becomes equated with virtue, and an acoustic circa 1908 is held *ipso facto* superior to an LP circa 1958. Complete operas as well as recitals are also subject to this kind of evaluation. A 1936 Glyndebourne Mozart recording becomes preferable to newer releases—not because its conductor is the great Fritz Busch, but because it has acquired a patina of venerability. "All in all," comes the plaint from behind a pile of deleted 78s, "they don't make singers like they used to. Where are the glories of yesteryear?"

Such rhetoric is decidedly pointless. All praise to microgroove and allied arts for resurrecting the honored past, but the mid-twentieth century has its glories, too. Even though there are perhaps a few giants of vocal history we cannot match—a Caruso or a Claudia Muzio, say—we have artists who are at least worthy successors. And as a group our singers are every bit as fine as their predecessors.

To begin with, there is now such a sheer abundance of talent. If nothing else, 1959 surpasses the Golden Age in numbers. A half-century ago it was a rare season indeed when the Metropolitan Opera Company, for example, could boast more than two or three first-rate voices in any category. This year the same company has on its roster double or even triple that many leading artists, with as many more



Boris Christoff



Antonietta Stella



Richard Tucker



Jan Peerce



Cesare Valletti



Zinka Milanov



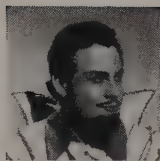
Cesare Siepi



Maria Callas

Photographs courtesy Metropolitan Opera





George London



Renata Tebaldi



waiting for places. Perhaps four singers now stand where one stood before.

Instances abound. How many important basses can you name from the turn of the century to the period when the current crop became active? Edouard de Reszke, Pol Plançon, Feodor Chaliapin, Adamo Didur, Marcel Journet, Léon Rothier, Andrès de Seguro, Ezio Pinza, Alexander Kipnis—who else? That's nine, over a period of half a century. Right now, singing at opera houses around the world, are artists of the caliber of Cesare Siepi, Giorgio Tozzi, Boris Christoff, Nicola Rossi-Lemeni, Kim Borg, Miro Changelovich, Jerome Hines, the Russians Mark Reizen and Alexander Pirogov. That's also nine—and there are many more. One thinks of Mihaly Szekely, William Wildermann, Nicola Moscona, Fernando Corena, Raphaël Arié, Norman Treigle, Nicola Zaccaria, Ludwig Weber, Josef Greindl, Arnold van Mill, all active simultaneously.

These singers would have been useful in any opera house at any time, and some are peers with the best of any age. For skill and delicacy combined with rolling beauty of sound, listen to Tozzi sing "*Infelice e tu credevi*" from Verdi's *Ernani* or "*Deh, vieni alla finestra*" from *Don Giovanni*: he commands a *mezza voce* that would have done Pinza proud. Feel the sheer power and the dignified grief of Siepi's "*Ella giammai m'amò*" from *Don Carlo*, or the raw elemental strength of Christoff's Boris Godunov. I venture to say their performances rank with anything the lyric stage has ever offered.

Our era is similarly rich in Germanic bass-baritones. Friedrich Schorr is silent, and Richard Mayr and Joel Berglund; but I remember no other age when there has been at one time a group of first-line Wagnerian and Straussian experts to match Hans Hotter, Dietrich Fischer-Dieskau, Paul Schöffler, Otto Edelmann, Eberhard Wächter, Joseph Metternich, George London, Hermann Uhde, Walter Cassel, and James Pease. These men could staff a couple of Bayreuths.

None of them is limited in scope, either. On occasion

they have all forgotten that they are *Helden*-baritones and have wandered successfully far afield. If you tell me about Heinrich Schulsnus and Lieder, I'll speak of Hotter singing the *Winterreise* or Fischer-Dieskau the *Dichterliebe*. London and Cassel are fine Scarpias, Fischer-Dieskau a marvelous Falstaff. And Mozart—they almost all sing Mozart beautifully. Among them are three of the finest of Count Almavivas.

Nor am I stacking the cards. We may be living through a particular renaissance of bass-baritones, but it seems to me that contemporary superiority is evident almost anywhere you look. To continue with Mozart, compare the best of the past as preserved on vinylite with what we can produce today. Ina Souez, for instance, enjoyed a tremendous reputation as Fiordiligi in *Così fan tutte*, and yet Souez simply couldn't manage the jumps and runs of "*Come scoglio*" with anything like the facility displayed by Eleanor Steber. Of course, as far as I'm concerned, on grounds of technique Steber outclasses any Mozart soprano you'd care to mention. Anyone fortunate enough to have heard her Donna Anna in the Met's production of *Don Giovanni* will have experienced a truly remarkable performance. Nor was she alone; the Donna Elvira in that cast was Lisa Della Casa, who is also such a lovely Countess in *The Marriage of Figaro* that her "*Dove sono*" makes me forget Elisabeth Rethberg. Maria Stader (who sings a wonderful Pamina), Elisabeth Schwarzkopf, Irmgard Seefried, Sena Jurinac, Hilde Gueden, Erna Berger, Wilma Lipp—all perform Mozart with extraordinary skill.

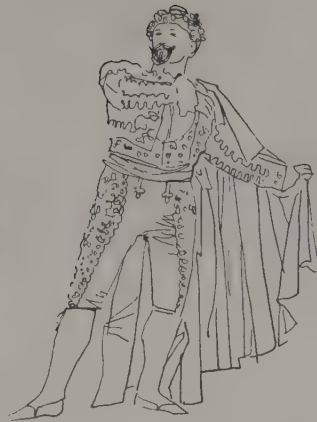
In that same Metropolitan *Don Giovanni* was the Don Ottavio of Cesare Valletti. The grace of this tenor's passage work, the ease with which he spins out the cruelly long phrases of "*Il mio tesoro*" (as if breathing were an obsolete necessity), both mark him as the worthy heir to the mantle of Tito Schipa. And there are others. During this production's first season Jan Peerce and Nicolai Gedda sang the role with brilliance. Anton Dermota, Léopold Simoneau, and Ernst Häfliger are lyric tenors



Eleanor Steber



Giorgio Tozzi



Victoria de los Angeles

in the greatest tradition: listen to Dermota as Don Ottavio, or Simoneau as Ferrando in *Così fan tutte*, or Häfliger as Tamino in *The Magic Flute*. Ferruccio Tagliavini is also still active, and what person who has ever heard him sing Nemorino in Donizetti's *L'Elisir d'amore* can forget him?

To point up once more the versatility characteristic of today's singers, consider again the ladies—Steber and Della Casa and company. They are as at home in Strauss, and Wagner, and even Italian opera, as they are in Mozart. Della Casa as Arabella, Steber as Elsa in *Lohengrin*, Schwarzkopf as the Marschallin and Jurinac as Octavian in *Der Rosenkavalier*, Seefried as the Composer in *Ariadne*, Gueden as Musetta in *La Bohème*, Berger as *Rigoletto's* Gilda: all these portrayals are worthy of admiration. Steber in particular varies her roles. She sings Puccini widely and well, created the title role in Samuel Barber's *Vanessa*, sang Marie in Alban Berg's biting *Wozzeck*, and tops it all off with a successful appearance in *Otello* or *Traviata* or *Der Rosenkavalier*.

For my part, I am convinced that there are more good sopranos around today, more sopranos with the potentiality for greatness, than there were in any so-called Golden Age. Start with Kirsten Flagstad, now in her sixties but no stranger to today's microphones. When has there been a dramatic soprano with the sheer majesty of voice that Flagstad still commands? Already she seems to dwarf the memory of all the Frida Leiders and Olive Fremstads. Her recorded performance of *Tristan und Isolde* under Furtwängler and the first and third acts of *Die Walküre* under Knappertsbusch and Solti are landmarks in Wagnerian history. And there is, of course, London's recent *Das Rheingold*. Mme. Flagstad is now almost exclusively a recording artist, but her place on stage is being taken by some exciting young artists. Birgit Nilsson is turning into a Valkyrie of high order, and at least on the concert stage Eileen Farrell pours out silver floods of sound as sumptuous as even Richard Wagner himself might wish.

Many will want to remember Ljuba Welitch (she still sings a little—she's the Duenna, an infinitesimal part, on the Angel *Rosenkavalier*), but one need not mourn the passing of her Salome, memorable though it was. We now have Inge Borkh—endowed with a lovely, shining voice, great intelligence, immense acting resources. In this young singer, the brutally taxing roles of Salome and Elektra have found a fine new interpreter.

As for the Italian repertoire; we can cast it today with more felicity than ever. *Norma*? Watch the protean Maria Callas in good form make something royal and searing out of the Druid priestess. There has never been a more touching, more ravishingly sung Mimi in *La Bohème* than Renata Tebaldi, or a more searching and vivid Leonora in *Il Trovatore* than Antonietta Stella. Callas, Tebaldi, Stella: these artists alone might single out an epoch for grandeur.

The theatrical excitement of Callas, her incisive grasp of the drama in a musical phrase, and her range of roles from *Turandot* to *Lucia di Lammermoor* and back to *Tosca* by way of *The Barber of Seville* can charge a season with electricity. She is the Mary Garden of the mid-century—and more. A vivid flair for personal dramatization adds an extra dimension to her appearances, and before the intensity of her performances any qualms about the high tones dissolve.

Seldom in history has there been a voice as melting as Tebaldi's to reduce an audience to tears and cheers. The excruciating loveliness of her "Willow Song" from *Otello* is something to treasure, but then so is most of the music this voice makes. Honey and liquid fire, one of the most beautiful voices, note for note, ever produced, all directed by a personality of warm charm and by a telling dramatic instinct: this is the essence of Tebaldi.

It may be too early to assess the full powers of Stella, but this much is certain: here is an artist of the highest integrity, possessor of an enchanting lyrico-spinto voice, trained well and thoroughly. She is an outstanding actress, capable of making

*Continued on page 120*



# Viking builds the PERFECT MEMORY for your music system



85EQ HEAD ASSEMBLY, WITH QUARTER-TRACK SHIFT.  
(Tapelifter and pads not shown.)

The Viking 85 Series deck and Viking recording amplifiers provide the perfect memory for your high fidelity music system. Record monaural or stereo programs at the flick of a switch. Record with the full performance provided by laminated heads. Record quarter track if you prefer, but better still, use the brilliant, ultra short-gap quarter-track head for simultaneous monitoring from the recorded track.

All Viking 85 Series decks now feature laminated (not single laminar) half-track and quarter-track record and playback heads; the same heads used on the professional 95 Series. A laminated head permits a substantially higher recording level without saturation, requires less equalization for brilliant high-end performance and provides much longer head life.

All Viking "Q" model decks may be used equally well for playing the new  $7\frac{1}{2}$  i.p.s. four-track tapes and the  $3\frac{3}{4}$  i.p.s. tapes featured in cartridges. Cartridge tapes may be removed from the cartridge and played reel-to-reel on the Viking 85.

*Viking tape components are sold through high fidelity dealers, exclusively. Further technical information may be obtained by writing directly to Viking's Customer Service Department.*



OF MINNEAPOLIS, INC.

9600 Aldrich Avenue South, Minneapolis 20, Minnesota

EXPORT DIVISION: 23 Warren Street, New York City 7, New York  
Cable: SIMONTRICE, NEW YORK (All Codes)



by Roland Gelatt

# Music Makers

MAX GOBERMAN, who has embarked on a complete-Vivaldi recording project, is no stranger to long-memoried collectors. Almost twenty years ago he and his New York Sinfonietta made the then-startling gesture of recording eight string symphonies by the English composer William Boyce. This little-known music was issued on nine 78-rpm discs by one of the earliest "independents," an outfit called Timely Records. Goberman has since then taken part in a goodly number of recordings, but more usually as the conductor of Broadway musicals (*West Side Story*, to name one) than of recondite repertoire from the eighteenth century. Now he has returned to the classical fold in a quite spectacular way by proposing to do no less than put the entire life work of Antonio Vivaldi on records.

The agency of this ambitious undertaking is the Library of Recorded Masterpieces, a new "independent" founded and directed by Mr. Goberman. The LRM will sell its records exclusively by mail. Subscribers to the series will receive a new Vivaldi record each month, complete with scores reproduced from the Ricordi Edition. The first record is now in the hands of charter subscribers, and material for several ensuing records is already on tape.

Goberman defrays the cost of preparation by combining his recordings with all-Vivaldi concerts in New York City. Each concert provides enough music for two discs, and studio recordings in three-channel stereo are made immediately following the public performances. Goberman's schedule calls for six concerts and twelve records per year. At this rate he expects to write "Finis" to the complete-Vivaldi project some time late in the 1960s.

Subscribers to the Library of Re-

corded Masterpieces receive a record (mono or stereo) and accompanying scores for \$8.50 a month. You cannot purchase one without the other. Goberman believes that the enjoyment of music—particularly music as transparently orchestrated as Vivaldi's—is measurably heightened by attention to the printed score. "Most record listeners won't go to the trouble or expense of buying a score," he says, "but if they have one presented to them they invariably enjoy following the music as they listen. Anybody interested in a complete recording of Vivaldi should be interested in owning the complete scores as well." This is a refreshingly uncompromising point of view, especially at a time when the large companies are retreating more and more from the esoteric and the experimental. Vivaldians should communicate with the Library of Recorded Masterpieces, 150 West 82nd Street, New York 24, N. Y.

ELEANOR STEBER is another musician who has taken the step of becoming an entrepreneur in the record business. Her company, called Stand Records, has started off by issuing an actual-performance LP of Miss Steber's Carnegie Hall recital of October 10, 1958.

Like a good many other artists, Eleanor Steber has discovered that the big companies are no longer as receptive as in days past to recordings of fairly limited sales potential. But instead of merely bemoaning this state of affairs (a favored indoor occupation of musicians), she determined to do something about it. Result: Stand Records. "I feel there's a need," Miss Steber told us, "for recordings of the more unusual vocal repertoire. Of course, it attracts a smaller audience than the standard arias you hear all the time, and for that reason most

record companies won't bother with it. But I believe I can bring out this kind of music and at least make ends meet." This spring Eleanor Steber will make an all-Mozart record with an orchestra conducted by Robert Lawrence. Also on her agenda is an all-Debussy recital (including the *Cinq Poèmes de Baudelaire*), the *Seven Early Songs* of Alban Berg, and the Cantata No. 51, *Jauchzet Gott*, by Bach.

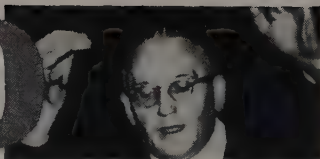
ABOUT TWO MONTHS AGO Decca-London's chief recording engineer, Arthur Haddy, left England for an unpublicized visit to Sunnyvale, California. His mission: to talk to the engineers at Ampex Audio and investigate the four-track tape processing of Ampex's subsidiary, United Stereo Tapes. In 1958, just before the introduction of London's stereo discs, Arthur Haddy had told us that he was and had always been opposed to tape as a stereo medium for home listening. The trip to Sunnyvale changed his mind. On January 18, United Stereo Tapes will release a great batch of Decca-London recordings, the first fruit of a five-year pact.

"I suppose everyone is entitled to second thoughts," says Lee Hartstone, vice president of London Records. "Haddy talked to the Ampex people, listened to their ideas about the future of tape, saw their processing operation, and decided that this was a company we should work with. Had it not been for Ampex, we wouldn't today be in the tape field. I don't believe there's another company in the world to whom we would have leased our catalogue."

In the first tape release are London's complete stereo recordings of *Rheingold*, *Butterfly*, and *Figaro*, also Von Karajan's *Also sprach Zarathustra*, Ansermet's *Copélia*, and much, much more. Four-track tape has been given a very sizable boost.



# 1950



A landmark in monophonic recording history:  
The Westminster recording of the Bach *Mass in B Minor*  
conducted by Scherchen (XWN 3305)

*"By far the finest recording of this work." N. Y. Herald Tribune*



# 1954

Another Westminster landmark in monophonic recording history:  
The Handel *Messiah* conducted by Scherchen (XWL 3306)

*"An inspired performance! Especially wonderful is Scherchen  
in his finest offering on records." John Conly, Atlantic Magazine*

# 1959



Now...newly recorded in stereo by the same  
great conductor and the same great company  
**The Bach Mass in B Minor and The Handel Messiah.**  
...An unforgettable experience.

**BACH: Mass in B Minor**—Pierrette Alarie, soprano; Nan Merriman, alto; Leopold Simoneau, tenor; Gustav Neidlinger, bass; Vienna Academy Chorus; Vienna State Opera Orchestra; Conducted by Hermann Scherchen (Stereo WST 304)

**HANDEL: Messiah**—Pierrette Alarie, soprano; Nan Merriman, alto; Leopold Simoneau, tenor; Richard Standen, bass; Vienna Academy Chorus; Vienna State Opera Orchestra; Conducted by Hermann Scherchen (Stereo WST 401)



For complete Westminster Catalog, write Dept. HF-1, Westminster, 275 Seventh Avenue, N.Y.C.

reviewed by

PAUL AFFELDER  
NATHAN BRODER  
O. B. BRUMMELL  
R. D. DARRELL  
RAY ERICSON  
ALFRED FRANKENSTEIN  
JOHN F. INDCOX  
ROBERT C. MARSH  
CONRAD L. OSBORNE  
JOHN S. WILSON

## Records in Review



### The Early Quartets: Beethoven Anew, by the Budapest at Its Finest

by Robert C. Marsh

COMMENTATORS on Beethoven's Op. 18 quartets—now issued by Columbia in a new Budapest stereo version—are prone to begin with the “accepted scholarly idea” that in these works one sees the young composer operating within a form taken over very largely from Haydn and Mozart and yet to be modified with any distinctive contribution from his own genius. Like many “accepted scholarly ideas,” this is more truth than falsehood, but it is just a little too pat a generalization to be swallowed unchewed. The six Op. 18 quartets are filled with the most individual marks of Beethovenian creativity, and we would do well to stress these features rather than the links with their predecessors.

For one thing, the Op. 18 quartets are not as early as some may suppose. Written between 1798–1800, they are prefaced by the

first of the five canonical piano concertos, ten piano sonatas, and a great deal of other music, including (if one accepts its authenticity) the *Jena* symphony. This is youthful Beethoven but it is not juvenilia.

I do not think, for example, that there is any set of variations in Haydn and Mozart which one may regard as anticipation of the *Andante cantabile* of the Op. 18, No. 5. Here the Beethoven stamp is unmistakable, and the variation writing stylistically grounded on the techniques which, in time, produced the great Diabelli series of Op. 120. Harmonically, these quartets are a fully realized expression of the Beethoven character that is more forcefully pronounced in his middle period. The wit (beautifully illustrated in the complimentary exchanges that open Op. 18, No. 2) is far removed from any Haydn joke; while the tragedy, found in the mag-

nificent slow movement of Op. 18, No. 1, is distinctively shaped in terms of Beethoven's Promethean manner. And it should also be noted that these six quartets cover an enormous range of content, from the sublime to the courtly gallant to the stab of grief to quasi-Hungarian frivolity. Not even the six quartets of Bartók offer such scope of material and emotional content, and few living composers could hope to encompass half this range.

Early Beethoven is not, of course, late Beethoven, but we would do well to avoid the delusion that our lives are conducted on such a level that only the most transcendent works of art deserve attention. These quartets are worth all the interest and affection one may care to give them.

For many of us, their qualities first registered with force as they appeared fifteen or



more years ago in a series of Budapest recordings. That first Budapest edition, a mixture of American Columbias and HMVs, was not fully complete, since the opening and closing movements of Op. 18, No. 5 were missing. Time corrected this omission, however, and the microgroove album of 1952 gave us the whole of the series in consistent sonics.

It is natural to fear that on the third time around repetition might have done its worst and introduced a deterioration from those superb earlier statements of these works. It is therefore pleasing to discover that quite the contrary has taken place, and this third edition (the first, of course, in stereo) is quite the finest of the three. I do not say this arbitrarily, since I gave considerable time to playing Budapest Beethoven against Budapest Beethoven. I expect that some who have become thoroughly accustomed to the earlier performances will resent the fact that these are different, but for me the changes may all be taken validly as further refinements.

Just to avoid any confusion, it hardly needs be said that at no time since it established itself in this country in 1938 has the Budapest String Quartet been anything less than an impressively fine musical organization. The difference is simply that between a group playing well from notes it has carefully rehearsed and one which, in this new set, takes its knowledge of the notes for granted and is free to concentrate on stating a musical line with the maximum of expression and force.

The effect of such playing is completely realized only in stereo recording which separates the four instruments to a degree such that the interplay of the themes is heard rather than imagined. Take, as illustration, the menuetto (it is really one of Beethoven's early scherzos) of the quartet Op. 18, No. 3, where the lively thematic line moves back and forth from the violins on the right to the viola and cello on the left. No monophonic recording can reproduce this effect—which Beethoven plainly wanted to exploit. Here in stereo it is just right.

The microphone placement was clearly very close (at times you can even hear the players' breathing), and the sound is consequently that heard when one is in the midst of a group of stringed instruments rather than the blended and softened sonorities experienced midway back in a hall. I approve, for this is the only way that stereo can offer a genuine, quartet-in-the-living-room effect; but be prepared for realism.

Be prepared, too, for ten more Beethoven quartets to complete this third Budapest edition. I, for one, find that prospect thoroughly appealing.

#### BEETHOVEN: *Quartets for Strings*

Op. 18: No. 1, in F; No. 2, in G; No. 3, in D; No. 4, in C minor; No. 5, in A; No. 6, in B flat.

Budapest Quartet.

● COLUMBIA M3L 262. Three LP. \$14.94.  
●● COLUMBIA M3S 606. Three SD. \$17.94.



Fricsay, Seefried, and Sardi.

Wilhelm

## A Notable *Don* from Deutsche Grammophon

by Nathan Broder

ONE OF THE CURIOUS and unexpected results of modern recording of operas has been to throw an extra burden on the singer. Deprived of costume, gesture, movement, and all other visual props, he must create the character he is portraying entirely with his voice, coloring it in such a way as to reflect the different emotional states and mental attitudes he assumes in the course of the story. To be sure, the greatest artists did this on stage too, but—to judge by records—the ability to do it has always been rare; even celebrated singers of the Golden Age seldom had more than two or three emotional strings to their bow. One thinks, of course, of Chaliapin, but the very fact that he springs to mind so far ahead of all others shows how lonely he is on his peak. Perhaps the microphone will force singers to try to develop this skill, which would be only fair, since the microphone has relieved them of the necessity of having a big voice.

These reflections were brought to mind by Dietrich Fischer-Dieskau's performance in this new Deutsche Grammophon recording of *Don Giovanni*. More than any other recorded Don, I think, he takes the pains to characterize with his voice. When, at the beginning of the second act, he pretends to be consumed once more with love for Elvira, without exaggerating he makes it quite clear to the audience that he is putting it on. And a little later, when he masquerades as Leporello, his voice immediately takes on the color of Karl Kohn's. Yet at no time is the music distorted. In other respects too this Don is a highly commendable one. Fischer-Dieskau does not have quite the bravura to carry off the "*Finch'han del vino*" without a slip of tongue or lip (how many Dons do?), and he is perceptibly off on a high D sharp in the graveyard scene;

but his fine, lyric voice flows accurately everywhere else. This Don Giovanni is noble, cruel, lively, and fearless, not cringing even before his terrible doom.

The Leporello of Karl Kohn is a not unworthy servant to this Don. Considerably less varied in color, it is nevertheless sung in rich and well-focused tones. Ernst Häfliger, the Ottavio, handles his two arias with skill and musicianship. One has heard tenors with more honey in the voice, but not many nowadays who can spin out a phrase more smoothly or land so solidly yet effortlessly on a high note. Sardi's Masetto does not reflect all the feelings experienced by that much-put-upon character, but it contains one or two fine touches. For example, when the disguised Don, craftily removing the weapons with which Masetto plans to attack him, asks whether he has any more, Sardi's "*Non basta?*" ("Aren't these enough?") has an innocent surprise that is delicious.

There is more unevenness on the distaff side, frequently within the same role. Sena Jurinac, the Anna, produces some lovely singing, full of feeling, as in the wonderful accompanied recitative following the Commendatore's slaying. Her "*Non mi dir*," too, is moving, though it would be even more effective if its first section were softer; and she sails through the extremely difficult Allegretto section with hardly a trace of strain. Elsewhere, however, as in "*Or sai chi l'onore*," her tone becomes pinched or metallic in moments of stress or on high-lying passages. The Elvira, Maria Stader, is at her best in "*Mi tradi*," where leaps are successfully negotiated and scale passages and arpeggios unroll smoothly. In other places, such as "*Ah chi mi dice mai*," she is rather unsteady, and scoops up to high notes; in a laudable attempt to convey Elvira's desperation in her last plea to Don

Giovanni to turn from the path of evil, she unfortunately becomes screamy and inaccurate. More consistent than either of these ladies is Irmgard Seefried, who makes a very pleasing, if not a particularly caressing, Zerlina. One final remark about the singers: if you are sensitive to a German accent in Italian, you should be warned that half the cast (Kohn, Stader, Häfliger, Sardi) says "qvi," "qvel," or "qvesto."

Fricsay directs the proceedings with much skill. Except for a moment in the first finale, where he speeds things up much beyond the Allegretto marked in the score, his tempos are plausible. An especially fine effect results from his light touch in the accompaniment to Don Giovanni's serenade. The orchestra sounds very good indeed, and in general the winds can be clearly heard when they have something important to contribute. It is only in the scene with the three orchestras that the balance fails: orchestras two and three are drowned by the voices.

How does this compare with other available recordings of *Don Giovanni*? I do not know the Epic set, but can report on the London (conducted by Josef Krips), Cetra (Max Rudolf), and Pathé (Hans Rosbaud). Each, as often happens, has its good points. None of the Don Giovannis, in my opinion,

surpasses Fischer-Dieskau's. Siepi's (on London) is very close, and his and Gueden's "*Là ci darem*" is the finest of the four. There is something to be said for Taddei (Cetra) and Campo (Pathé) too, but not as much. All the Leporellos sing well; my vote would go to Tajo (Cetra) as the most imaginative. If I had to choose among Ottavios I suppose I would pick Häfliger, though Dermota (London), Valleri (Cetra), and Gedda (Pathé) are all better than acceptable. While Jurinac's Anna is not consistent in quality, it is on the whole a stronger performance than that of Danco (London), whose voice sounds rather lightweight for the role and not always firmly supported, or that of Stich-Randall (Pathé), which is monochromatic. (The ladies in the Cetra set need not be considered here; they are all, unfortunately, second-rate.) Elvira is a tossup between Danco (Pathé) and Della Casa (London). Both are well sung, but Danco this time has more of the heroic quality required by the part. Gueden (London) is my choice for Zerlina; hers is a performance that would grace any *Don Giovanni*.

Of the conductors, it seems to me that Max Rudolf (Cetra) has a slight edge over the others in dramatic intensity and in nuance. Fricsay comes close, as far as these qualities are concerned, Josef Krips (Lon-

don) and Hans Rosbaud (Pathé) farther behind.

The Deutsche Grammophon set has by and large the best sound. In the London the violin tone is harsh and unreal, and there is some distortion in both the Pathé and Cetra sets.

It will be seen that no one set has clear-cut superiority. There are more good things in Deutsche Grammophon and London than in the other two. Whether a fully satisfactory *Don Giovanni* will ever come along is a question no one can answer. But that it is possible to come near to doing full justice to a Mozart opera on records has been shown by London's *Figaro*. Let us not, therefore, despair.

#### MOZART: *Don Giovanni*

Sena Jurinac (s), Donna Anna; Maria Stader (s), Donna Elvira; Irmgard Seefried (s), Zerlina; Dietrich Fischer-Dieskau (b), Don Giovanni; Karl Kohn (bs), Leporello; Ernst Häfliger (t), Don Ottavio; Ivan Sardi (bs), Masetto; Walter Kreppel (bs), the Commendatore. RIAS Chamber Choir and Berlin Radio Symphony Orchestra, Ferenc Fricsay, cond.

● DEUTSCHE GRAMMOPHON DGMO 302. Three LP. \$15.94.

● DEUTSCHE GRAMMOPHON DGSO 7302. Three SD. \$18.94.



by John S. Wilson

## Ella Meets the Gershwins

### With an Assist from Nelson Riddle

ELLA FITZGERALD's reputation as "a jazz singer" is, to a large extent, deserved—but it is also misleading. Miss Fitzgerald's association with jazz has been more a matter of circumstance than inclination, for her primary talent is her treatment of warmly melodious ballads. She began her career twenty-five years ago as the vocalist in Chick Webb's quite genuine jazz band, but Webb hired her because of her way with a slow and sentimental ballad (her entire repertory at the time is reputed to have consisted of two songs, both pop ballads of the moment) and ballads have been her forte ever since. Nonetheless, the jazz label has clung to her. She

has spent the bulk of her career in a jazz milieu—singing with Webb's band, leading a band of her own, appearing as a "single" in night clubs which cater to a jazz audience and as a perennial star of the "Jazz at the Philharmonic" troupe—and although she has sung and recorded numerous ballads, her popular hits have usually been novelty tunes with jazz overtones (*Stone Cold Dead in the Market*) or such out-and-out jazz efforts as her scat versions of *Flyin' Home* and *Oh, Lady Be Good*.

It is only in the past few years that Miss Fitzgerald's talents as a singer beyond the jazz fold have begun to be realized. From

what has previously seemed to be a haphazard selection of tunes, she has been guided, under the direction of Norman Granz, towards the melodious heart of the popular repertory, a move which has resulted in recorded sets of the songs of Cole Porter, Rodgers and Hart, Duke Ellington, and Irving Berlin. All of these albums were partially successful—but only partially; Miss Fitzgerald was not at home with trickily worded lyrics, and her accompaniment too often missed the mark (the most surprising instances being the inept backing she received from Duke Ellington's orchestra on Ellington's own songs).



Now, however, with the meeting between Miss Fitzgerald and the songs of George and Ira Gershwin, possibly the most richly creative team to write for the American theatre, we have an event that could scarcely be more auspicious. Tunes, lyrics, singer, and accompaniment meet on a common ground of excellence. Ira Gershwin's trickier lyrics do not usually depend on the brittle surface sophistication typical of Porter and Hart, and Miss Fitzgerald rides through them with apparent appreciation and flashes of gamin humor, revealing conscious effort only in the occasional overdeliberateness of her diction.

And in the lovely Gershwin ballads her voice flows gracefully and glowingly, accenting them with the implied swing which is the heritage of her jazz background. Unlike most pop singers, who are more apt to imply a note than to sing it, Miss Fitzgerald gives her notes body and fullness even in her gentlest projection. Her ability to phrase warmly and rhythmically at slow tempos survives a few severe tests in this set—absolutely triumphantly on *Oh, Lady Be Good*, which she puts in a completely original and charming light (a fascinating contrast to her familiar wild, scatting version of this tune), and successfully on *Of Thee I Sing* and *Lorelei*. If her slow versions of *Love Is Sweeping the Country*, *Fascinating Rhythm*, and *Boy Wanted* seem ill-advised and if she also misses on the crisp Britishness called for by *Stiff Upper Lip*, these are only four quibbles in a total of fifty-three tunes.

A large part of the success of this album lies in Nelson Riddle's arrangements (he also conducts) which, on one hand, catch the varying Gershwin moods with wit and imagination and, on the other, give Miss Fitzgerald the support which brings out her best qualities.

The intrinsic excellence of these records is reflected in the externals of their packaging. The sleeve of each of the five discs carries a painting by the French artist, Bernard Buffet (unfouled by printing of any sort), and Lawrence D. Stewart's sleeve notes include a provocative running analysis of Ira Gershwin's technique. The records can be bought in three different dressings: individually, in the customary cardboard sleeves; boxed, as a set, with a handsome hard-cover book made up of extended versions of Mr. Stewart's sleeve notes and a short biographical piece on the Gershwins, as well as a 45-rpm disc containing Nelson Riddle's orchestral transcriptions of three Gershwin piano preludes and three brief instrumental interludes written for films or shows (all this for \$25); or these same items, in a limited edition of 175 copies at \$100 per, in a walnut box lined in leather and with the personal autographs of all the principals involved—including that of George Gershwin, taken from his canceled checks.

**ELLA FITZGERALD: "Sings the George and Ira Gershwin Song Book"**

● VERVE 4024/28. Five LP. \$4.98 each; boxed in cardboard, \$25; boxed in walnut, \$100.



by Conrad L. Osborne

## Eileen Farrell—A Voice Close to Perfect

THE RELEASE of two records by Eileen Farrell within a month, covering material that ranges from simple folk music to the traditional test pieces for dramatic soprano, gives us an opportunity to assess the full range of the singer's gift. It is a welcome task, not only because the records are among the most satisfying vocal LPs ever released, but because the critic frequently finds himself searching for a yardstick, for a living example to which he can point and say "There—that is exactly what I mean."

Everyone will agree that genuinely great voices do not come along every season and that there are seldom more than one or two in a single voice category in any generation (though the present world-wide dearth in some categories is, depressingly enough, unprecedented). The argument about "great" voices usually concerns just what qualities a vocal instrument must possess to deserve the term, and since Miss Farrell is a contemporary incarnation of my own ideas on the matter, I shall use her two new recordings by way of illustration. (I should add here that the Angel recording, though just issued in this country, actually dates back several years in origin.)

My first proposition is this: the vocal instrument itself and the method of its production are inseparable; that is, when we say "She has a great voice," we are saying the same thing as "She produces her voice well." Methods of vocal production are in reality nothing but attempts to get the vocal mechanism working at its natural best. Of course, there are voices of which we can say, "Now that would be a great instrument, if only it were correctly handled." But if it is handled badly—that is, so badly as to be yanked from its essential, natural placement—then it is simply not a great voice, for it will be incapable of at least some of the feats vital to great singing. Confusion can arise

from the fact that what the singer is doing and what he thinks he is doing (or what his teacher says he is doing) may be two entirely different things. Many a singer succeeds despite his training, rather than because of it; and if the voice is really great—well placed, well produced, even after the teacher is through with it—it may survive years of constant use without any evident ill effect, just as certain fighters are strong enough to withstand any number of powerful hooks to the jaw before collapsing.

My second proposition is really a series of statements concerning the "labels" of the great voice. These include not only volume and quality of tone, but the ability to move up and down the scale without shifting from one register to another (the balance of resonance changes with each new pitch, but the "placement" remains the same); the ability to articulate all vowels and consonants clearly at any pitch or dynamic; the capacity for darkening and lightening the tone at will; the ability to give and withdraw volume, again at any pitch within the practical range. And the third and last proposition, implicit in the foregoing: a great voice is three dimensional, possessing height, breadth, and depth. It is always poised, always ready to go up or down without conscious readjustment. There is a mixture of lower "chest" resonance in even the highest tone, and a mixture of higher "head" resonance in even the lowest. A voice which does not meet *all* of these conditions is not one of the truly great ones; while if it does meet them, it will also automatically fill the more obvious ones of endurance and ability to tackle a wide range of roles.

Miss Farrell's voice has all these qualities (in fact, everything I have said to this point constitutes as accurate a description as I can summon of her instrument), and they are

demonstrated in profusion on these records. The Beethoven arias arouse inevitable comparison with Flagstad. It seems to me that Miss Farrell does not give the slow central section of *Abscheulicher!* ("Komm Hoffnung") quite the warm caress that Flagstad brought to it, but her quality is every bit as full and rich, and the forte tones above the staff pack more punch. Actually, the quality is more reminiscent of Traubel's than of Flagstad's, especially on the lower pitches, though Miss Farrell seems to have a certain temperamental spark that was often missing from Traubel's work. The *Ah, Perfido!* is as close to perfect as we are ever likely to hear it, and the *Freischütz* arias show a firm

grasp of the music's feeling, as well as a stunning flexibility in the florid cabaletta of "*Leise, leise.*" The Angel recital is equally impressive in its way: impeccable English enunciation, an amazing capacity for adapting her gigantic instrument to the lighter songs, and a musical integrity which dignifies everything it touches.

The sound of both records is of the highest quality, Columbia's stereo being excitingly appropriate in the Beethoven. Rudolf's part of the collaboration is forceful, while Trovillo's accompaniments on the Angel disc are all in the frame. I can't imagine any lover of singing being less than overjoyed with either recording.

## EILEEN FARRELL: "*Arias in the Great Tradition*"

Beethoven: *Ah, Perfido!*; *Fidelio*; *Abscheulicher! Wo eilst du hin?* Weber: *Der Freischütz*: *Leise, leise*; *Und ob die Wolke*. Cherubini: *Medea*: *Solo un pianto*. Gluck: *Alceste*: *Grands Dieux! du destin, qui m'accable*.

Eileen Farrell, soprano; Columbia Symphony Orchestra, Max Rudolf, cond.

- COLUMBIA ML 5408. LP. \$4.98.
- ● COLUMBIA MS 6086. SD. \$5.98.

## EILEEN FARRELL: "*Eileen Farrell in Songs and Ballads*"

Eileen Farrell, soprano; George Trovillo, piano.

- ANGEL 35608. LP. \$4.98.

## CLASSICAL

### BACH: *Concertos for Harpsichord and Strings*: No. 5, in F minor, S. 1056; No. 6, in F, S. 1057; No. 7, in G minor, S. 1058

Christopher Wood, harpsichord; Goldsbrough Orchestra, Lawrence Leonard, cond.

- FORUM F 70005. LP. \$1.98.

The novelty here is No. 7, which so far as I can tell is not otherwise available on records. It is a transcription of Bach's own A minor Violin Concerto, and although its new dress is not as effective as the original, musicians and students find a comparison of the two fascinating for the light it throws on the way Bach's mind worked. Similarly with No. 6, which is another version of the *Brandenburg* Concerto No. 4. The harpsichordist plays competently, and the orchestra, except for one or two ragged moments, seconds him ably. Especially well done is the slow movement of No. 7, which has a momentum here often lacking in performances of the original version. The quality of the recording is mixed. While the recorders in No. 6 are sometimes buried, the harpsichord in all three works is clearly audible. But the pizzicatos in the slow movement of No. 5 sound like large drops of water falling plop, plop onto wood; and in general, the sound is dry and heavy. N.B.

### BACH: *Partitas*, S. 825-830 (complete)

Ralph Kirkpatrick, harpsichord.

- ARCHIVE ARC 3129/31. Three LP. \$5.98 each.
- ● ARCHIVE ARC 73129/31. Three SD. \$6.98 each.

This is, so far as I can discover, the only harpsichord recording of the complete *Partitas* ever to be made on microgroove. In any case, it is the only one now in the catalogues, and since Landowska is no longer with us, it is likely to remain unsurpassed for a long time. For it is a display of sovereign mastery—of the mu-

sic's style, of its technique, and of the instrument.

Kirkpatrick is equal to all the demands, spiritual as well as physical, made by the variegated movements of these suites. He swings naturally from power to poetry in the Toccata of No. 6; he brings out the rhythmic vitality of such movements as the Courante of No. 4; he sings naturally and easily, as very few can on a harpsichord, in the Sarabande of No. 1 and the Allemande of No. 2; and he evokes the charm of the Minuet in No. 4 and the Air in No. 6 without any trace of cuteness. He exploits the capacities of his fine instrument, frequently varying the repeats by using octave couplings or changes of registration. In No. 3 he tends to stick to the darker colors, in accordance with the rather gloomy cast of that work. He plays its Scherzo, in fact, with a kind of fury, a conception that is not immediately convincing; but aside from this one movement, everything—tempo, phrasing, ornamentation—struck me as extraordinarily right. N.B.

### BACH: *St. Matthew Passion*, S. 245

Agnes Giebel, soprano; Renate Gunther, contralto; Helmut Krebs, tenor; Franz Kelch, bass-baritone; Hermann Werdermann, bass; Boys' Chorus of the Robert-Mayer School of Heilbronn; Pforzheim Chamber Orchestra, Fritz Werner, cond.

- ● WESTMINSTER WST 402 Four SD. \$23.92.

The third stereo *St. Matthew Passion* to be issued in as many months, the present set, like the other two (Archive and Vanguard), has many good qualities to offset a few rather glaring weaknesses. I do not remember encountering the work of Fritz Werner before; to judge by this performance, he is a conductor of considerable stature. The performance has style; the chorus, founded by Werner, sounds well trained; not a single tempo in the whole work seems strained or unjustified; and except for a couple of fleeting moments the conductor is in complete command of his forces. He has the soloists use appoggiaturas at cadences, a practice that is probably more authentic and certainly more natural than singing the written notes. There are also one or two

small touches in the instrumentation that enhance the effectiveness of the music: the use, for example, of the bassoon instead of the organ as continuo instrument with the two oboe d'amore in "*Ich will dir mein Herze schenken.*"

Of the vocal soloists, Krebs and Kelch are highly competent. Werdermann is especially outstanding in "*Gerne will ich mich bequemen,*" and if his "*Gebt mir meinem Jesum wieder*" is a good deal less distinguished, his singing of "*Am Abend da es kühle war*" is extraordinarily beautiful and moving. The ladies are unfortunately not up to this level. Miss Giebel's soprano sounds thin, her diction is sometimes slurred, and she seems unable to negotiate longish phrases in one breath. Miss Gunther's voice is pleasant enough but of the type that makes the listener feel insecure. One worries whether she will hit the right notes, even though she almost always does. The chorus sounds large, and where it is divided into two choirs there is a lack of clarity. The sound in general is full and rich, though the stereo is not quite as effective as in the Vanguard set. N.B.

### BARBER: *Summer Music for Woodwind Quintet*—See Etler: *Quintet for Winds*.

### BARTOK: *Concertos for Piano and Orchestra*: No. 2; No. 3

György Sándor, piano; Pro Musica Orchestra (Vienna), Michael Gielen, cond.

- VOX PLD 11490. LP. \$4.98.

About two years ago there was a grand rush to record every last note of Bartók's music for the piano. It's since subsided, and this new addition to the Bartók discography is very welcome—even though the recording sounds as if it had been made inside a bare wooden box. Sándor, a pupil of Bartók, is one of the finest pianistic interpreters of his music, and the coupling of these two concertos is most happy. The second, written in 1933, represents the percussive, abrupt, dynamic Bartók at his height. The third, written in 1945, is the lyric, impressionistic, at times religiously inspired Bartók at his most eloquent. The performance brings out this contrast superbly, and the recording is at least adequate. A.F.



## BEETHOVEN: *Quartets for Strings*

Op. 18: No. 1, in F; No. 2, in G; No. 3, in D; No. 4, in C minor; No. 5, in A; No. 6, in B flat.

Budapest Quartet.

- COLUMBIA M3L 262. Three LP. \$14.94.
- • COLUMBIA M3S 606. Three SD. \$17.94.

For a feature review of this album, see p. 61.

## BEETHOVEN: *Symphony No. 3, in E flat, Op. 55 ("Eroica")*

Vienna Philharmonic Orchestra, Georg Solti, cond.

- • LONDON CS 6145. SD. \$4.98.

This release inaugurates another complete edition of the Beethoven Nine, which Solti began in 1959 and will complete this year. It is only just that the Vienna orchestra should record a Beethoven cycle, and from this performance it seems equally just that the conductor's assignment should have gone to Solti.

This is an exceptional *Eroica*, distinguished by outstanding orchestral playing, and paced in such a manner that, even though Solti takes the first movement repeat, the music always has a positive sense of movement and appears, at the end, to have passed rather quickly. This sort of legerdemain marks a master conductor. Solti's reading is distinctive and imaginative, rather than a "standard" performance, but its departures from tradition are all quite in keeping with Beethoven's intentions as I see them. It is therefore a pleasure to hear an *Eroica* that escapes conventionality without loss of authority and strength.

The engineering provides a striking likeness of the orchestra. R.C.M.

## BRAHMS: *Concerto for Violin and Orchestra, in D, Op. 77*

Arthur Grumiaux, violin; Amsterdam Concertgebouw Orchestra, Eduard van Beinum, cond.

- • EPIC BC 1017. SD. \$5.98.

Good recorded performances of the Brahms Violin Concerto are not hard to come by, but this one by Grumiaux certainly deserves to rank among the best. The Belgian violinist plays with his customary sweet, rich tone, yet his traversal of this masterpiece remains level-headed and sanely expressive. The orchestral support by the late Eduard van Beinum is marked by the same sanity and sense of proportion, and the stereo sound, with soloist somewhat to left of center, is of a high quality. P.A.

## BRAHMS: *Symphony No. 3, in F, Op. 90*

Hamburg State Philharmonic Orchestra, Joseph Keilberth, cond.

- TELEFUNKEN TC 8009. LP. \$1.98.

Houston Symphony Orchestra, Leopold Stokowski, cond.

- EVEREST LPBR 6030. LP. \$4.98.
- • EVEREST SDBR 3030. SD. \$5.98.

## NEXT MONTH IN

# high fidelity

Dr. Reiner's Orchestra  
*The Story of the Chicago  
Symphony*  
by Martin Mayer

Music in the Midwest  
by Robert C. Marsh

Big Bass from Small Boxes  
*How Loudspeakers Are Getting  
Smaller*  
by Norman H. Crowhurst

They Opened Her Mouth  
with a Corkscrew  
*A Profile of Giulietta Simionato*  
by Herbert Kupferberg

Feature Reviews of *Carmen*  
conducted by Beecham and  
*Aida* conducted by  
Von Karajan

In his traversal of this symphony, Keilberth presents a rather heavy, hard-driven reading of the first movement, with a strangely broadened return to the recapitulation. His handling of the second movement is fairly intense, while the Trio of the third movement is slightly dragged, and the finale is slow and heavy-handed. Strong, full-range recording prevails.

Despite its shortcomings Keilberth's conception is, however, a model of correctness compared to Stokowski's erratic treatment—or rather, mistreatment—of the score. In the latter's reading no two measures of the first movement are taken at the same tempo. The second movement is more even and is beautifully phrased but inordinately slow. The third movement again is uneven in tempo and is heavily sentimental, while the last movement is slow, overdramatized, and generally exaggerated in pace and phrasing.

Yet with it all Stokowski works wonders with the Houston orchestra, which has never sounded better. He draws from the players an extremely polished, rich-colored tone. The strings sound positively gorgeous, and the wind soloists and choirs are of the first rank. Sonically, the monophonic version is excellent, but it is the stereo edition that really shines: it is the last word in naturalness, spaciousness, and distribution.

Since neither of these interpretations is up to standard, the best of the newer

versions remain those by Klemperer and Kubelik. P.A.

## BRAHMS: *Variations on a Theme by Haydn, Op. 56a*

†Wagner: *Siegfried Idyll; Träume*

Philharmonia Orchestra, Paul Kletzki, cond.

- ANGEL 35765. LP. \$4.98.
- • ANGEL S 35765. SD. \$5.98.

Kletzki is not a showy conductor. He allows the music to sing, to emerge frankly and naturally, and in so doing, serves it best. Other performances of the *Haydn Variations* and the *Siegfried Idyll* may have more tension and excitement, but few, if any, are more solidly grounded, more carefully wrought, or more satisfying. The orchestral arrangement of the hauntingly beautiful song *Träume*, the last of the five *Wesendonck Lieder*, is presumably the composer's own, with one slight variation: the solo line is allotted to a single violin, here affectingly played by Hugh Bean.

While the monophonic recording is strong in the middle frequencies, it is a bit weak in the highs. The stereo version, on the other hand, is ideal in every respect, with every leading voice emerging with the clear relief the conductor intended—in other words, reproduction as warmly satisfying as the interpretations. P.A.

## CAGE: *Indeterminacy*

John Cage, narrator; David Tudor, music.

- FOLKWAYS FT 3704. Two LP. \$5.95 each.

Here John Cage tells about ninety short anecdotes, one after the other, while David Tudor adds bleeps and bangs in the background, some of them taken from Cage's piano music and some from his tape recorder works. Cage's stories, on the whole, are very good. He gives us bits of autobiography, philosophic tales, and whatnot, as if he were unloading two years of amiable dinner conversation in one monologue, but before long it all begins to sound very arbitrary and affected. The music makes no sense, and neither does Cage's way of speeding up and slowing down his speech, now dragging the words with long intervals between them, now spilling them out as fast as he can. *Indeterminacy* is an attractive idea, but there is nothing more completely determinative than a phonograph record, and such charm as this experiment may have had in live performance is lost when it is transferred to discs. A.F.

CHOPIN: *Sonata for Piano, No. 3, in B minor, Op. 58; Barcarolle, Op. 60; Waltzes: in A flat, Op. 34, No. 1; in D flat, Op. 64, No. 1. Mazurkas: in C minor, Op. 56, No. 3; in A minor, Op. 59, No. 1*

Vladimir Ashkenazy, piano.

- ANGEL 35648. LP. \$4.98.
- • ANGEL S 35648. SD. \$5.98.

Continued on page 68



from

# AUDIO FIDELITY RECORDS



*the highest standard in high fidelity!*

THE NEWEST RELEASES . . . custom recording techniques . . .  
sheer artistry . . . outstanding performers . . . matchless purity in sound . . .  
the ultimate in high fidelity listening pleasure.

## SATCHMO

### PLAYS KING OLIVER

Louis Armstrong plays jazz favorites born in the early 1900's . . . immortal classics that have withstood the test of time . . . music that is as vibrantly alive today as the day it was written. Satchmo played all the selections in this album with King Oliver, and, many of the selections were written by King Oliver himself. Listen now to Louis Armstrong play such classics as: "Saint James Infirmary", "Frankie & Johnny", "Jelly Roll Blues", "Big Butter & Egg Man", "Hot Time in the Old Town Tonight", "Panama", "I Ain't Got Nobody", "Dr. Jazz", "Drop That Sack" and others.

AFLP 1930/AFSD 5930.



THE HAPPY SOUND OF RAGTIME . . . HARRY BREUER. The startling and exciting sounds of genuine Ragtime in effervescent rhythm played in the authentic happy manner of mallet virtuoso Harry Breuer. Selections include: "Temptation Rag," "Bugle Call Rag," "12th Street Rag" and "Dill Pickles." AFLP 1912/AFSD 5912



REVIVAL with Rev. Gatemouth Moore and his Gospel Singers. The almost hypnotic, spirited rhythmic revival hymns sung with religious fervor by the Gospel singers in an awe inspiring manner. Selections include: "Down By The Riverside," "Blessed Quietness," and "Glory, Glory To His Name." AFLP 1921/AFSD 5921



PIANO RAGTIME with the Phenomenal DUKES OF DIXIELAND VOL. 11. A STUDY IN HIGH FIDELITY SOUND. YOU HAVE TO HEAR IT TO BELIEVE IT! Selections include: "Tiger Rag," "Original Dixieland One Step," and "Kansas City Stomp." AFLP 1928/AFSD 5928

## OTHER NEW AUDIO FIDELITY RELEASES!!!

● MANDOLINO ITALIANO with DICK DIA. The happy nostalgia of romantic Italy aptly displayed in a blaze of mandolin virtuosity by an exciting new artist. Selections include: "Non Dimenticar," "Carnival of Venice" and "Santa Lucia." AFLP 1923/AFSD 5923

● ACCORDION POLKA . . . JO BASILE, his Accordion and Orch. The wonderful fun-loving and exhilarating music of the polka played by a virtuoso accordion in such exciting selections as the "Beer Barrel Polka," "Alpine Polka" and "Can Can Polka." AFLP 1914/AFSD 5914

● AL HIRT . . . America's newest and greatest trumpet find! Spontaneous and exciting trumpet mastery with original and unique interpretations of such great numbers as "Birth of the Blues," "Basin Street Blues," and "After You've Gone." AFLP 1926/AFSD 5926

● VIVA MEXICO . . . RANCHERO de MEXICO. Exciting, gay romantic musical festivities of old Mexico that is guitars, sombreros, serapes, hombres and señoritas at spirited fiestas. Selections include: "La Raspa," "Jesusita en Chihuahua," "Voy Del Gallo," and "La Cama de Piedra." AFLP 1898/AFSD 5898

● BAWDY COWBOY SONGS . . . OSCAR BRAND. Folk songs of the Old West sung in the manner they were learned . . . music for two-fisted, gun-totin' he-men . . . and calculated to inflame even the toughest warriors. Selections include: "I Ride an Old Paint," "The Little Brown Bull," and "The Cowpuncher's Whore." AFLP 1920/AFSD 5920

● AL MELGARD, Vol. III. Thrill to the thunderous sounds and dynamics of the all powerful and earth shaking sonic vibrations of the Chicago Stadium Organ as played by versatile Al Melgard. Selections include "Deep Purple," "Fascination," and "Children's Marching Song." AFLP 1907/AFSD 5907

● GUITARRA FLAMENCA . . . FERNANDO SIRVENT. The wild and exciting 'flamenco' guitar music . . . music of romance and passion . . . virtuoso playing of such selections as "Zapateado," "Sevillanas," "Bulerias" and "Soleares." AFLP 1896/AFSD 5896

AFSD INDICATES RECORDS AVAILABLE IN STEREO . . . \$6.95 • EACH 12 INCH LONG PLAY . . . \$5.95

a complete catalog of all AUDIO FIDELITY RECORDS is available from:  
DEPARTMENT HF-1, 770 ELEVENTH AVE., NEW YORK 19, N. Y.





Ashkenazy: Chopin special and superb.

This latest Ashkenazy release represents his playing as more subjective, willful, capricious, poetic—and fascinating—than ever. The young Russian pianist has at his command a very beautiful, melting, almost clinging tone—ideal for a legato, a wonderfully light staccato for fast passage work or rhythmic accompaniments, and a remarkable sensitivity to soft tonal gradations, from pianissimo to mezzo-forte. He can also throw away notes in stressing others, and he can make perfectly arbitrary changes in tempos and dynamics that are neither implied in the music nor logical. Yet, like other outstanding pianists, he makes you follow him almost hypnotically from one note to the next. The slow movement of the sonata and the barcarolle have a seductive, dreamlike atmosphere that is magical. The Scherzo of the sonata becomes a delightful scamper; the waltzes are light as froth; the mazurkas seem almost tempestuous in their quicksilver changes.

In its highly special, personal way, this is superb music making. The recording sounds as if it had been made in a particularly resonant, echoing hall, with results that are cleaner on the monophonic than the stereo disc. There is no actual blurring on the latter, but there the tone loses some of its body in loud passages. R.E.

**DAHL: *Allegro and Arioso for Five Wind Instruments***—See Etler: *Quintet for Winds*.

**DEBUSSY: *Quartet for Strings, in G minor, Op. 10***—See Ravel: *Quartet for Strings, in F*.

**DONIZETTI: *La Favorita***

Giulietta Simionato (s), Leonora; Bice Magnani (s), Ines; Gianni Poggi (t), Fernando; Piero di Palma (t), Don Gasparo; Ettore Bastianini (b), Alfonso; Jerome Hines (bs), Baldassare. Chorus and Orchestra of the Maggio Musicale Fiorentino, Alberto Erede, conductor.

• • LONDON OSA 1310. Three SD. \$17.94.

This is a stereophonic reissue of a performance which has been in the catalogue for a couple of years now. Apart from Simionato, who fills the bill beautifully as Leonora, the performance is not ideal; one could ask for more elegance from everyone concerned, and for more fire from Mr. Hines. The voices are all of imposing caliber, however, and much of the music is magnificent—the opera's total effect is quite powerful. Stereo is an asset, particularly in the last act. Soloists do not move around much, but the added depth is important at several points, and the sound throughout is richer than in the monophonic edition. C.L.O.

**ETLER: *Quintet for Winds***

†Dahl: *Allegro and Arioso for Five Wind Instruments*

†Barber: *Summer Music for Woodwind Quintet*

New York Woodwind Quintet.

• • CONCERTDISC CS 216. SD. \$6.95.

Alvin Etler of Smith College here makes his debut on records with a wonderfully brilliant, vivacious, and flawlessly constructed work. It contains the deftest imaginable writing for the woodwinds, and its neoclassical counterpoint is made to order for just this type of ensemble. A highly distinguished first recording.

Etler's is the big piece on this disc. It is coupled with two smaller works by his contemporaries. The *Allegro and Arioso* by Ingolf Dahl is in the peppery, Stravinskian style which this composer employed early in his career; it is most remarkable for the pungent virtuoso writing of its second movement. The *Summer Music* of Samuel Barber is a pleasantly impressionistic piece that provides an excellent foil to the other two works.

As is always the case with the New York Woodwind Quintet, the performance is impeccable. There is probably no finer woodwind ensemble in the world than this one, and the recording does it full justice. A.F.

**FELDMAN: *New Directions in Music*—2**

*Extension 1 for Violin and Piano; Structures for String Quartet; Projection 4 for Violin and Piano; Extension 4 for Three Pianos; Intersection 3 for Piano; Two Pieces for Two Pianos; Three Pieces for String Quartet; Piece for Four Pianos.*

David Tudor, Russell Sherman, Edwin Hymovitz, pianos; Matthew Raimondi and Joseph Rabushka, violins; Walter Trampler, viola; Seymour Barab, cello.

• COLUMBIA ML 5403. LP. \$4.98.

This is one of the most important records of the year, for it introduces the work of a young American composer who is bound to win recognition as one of the most creative and original musical minds of the present day. The record will, of course, speed that recognition enormously, and Columbia is to be congratulated on bringing it out.

Containing eight short compositions, the disc is representative of Morton Feldman's output from 1951 to 1957. Two of the works are for violin and piano and

two are for string quartet; the others are for one, two, three, or four pianos. How three pianists—only three are named—manage to play four pianos we are not told. In fact, we are told exasperatingly little in the turgid notes on the record sleeve. This is unfortunate, since in confronting so new and different an idiom as Feldman's one tends to fall back on theoretical explanation as a means of understanding and as a method for acquiring the vocabulary needed if one is to speak intelligently about the new phenomenon.

It would appear, however, that Feldman makes use of a technique of partial control which, in the philosophic sense, is not unlike that of abstract expressionism in painting; it is far from insignificant that the jacket of his record is adorned with a drawing by the abstract expressionist painter, Philip Guston, and that Frank O'Hara, his annotator, is on the staff at the Museum of Modern Art. In some instances, Feldman leaves the time intervals of the music to the choice of the player. In other instances the player is free to select the pitch intervals within certain broadly indicated levels; here Feldman is forced to use a special graph notation. One gathers that freedom in one area is coupled with exceptionally rigid control in others; this, after all, is composition, not improvisation.

Be all that as it may, Feldman possesses an incredibly acute and subtle ear. Although O'Hara quotes him as denying that his *Piece for Four Pianos* has anything to do with Webern's pointillism, the effect of all eight works is eminently Webernian. They are full of spots, sparks, and spangles of radiant color; a single note becomes an event of epic portent; the final result is to compact hours into seconds with an almost overwhelming intensity and depth of feeling.

The performance is clearly a labor of love by the participants, who are among the finest chamber music players in New York. Feldman's gamut of color strains recording to the utmost, but it seems safe to assume that most if not all of his delicacies have been captured in the grooves. A.F.

**GRIEG: *Concerto for Piano and Orchestra, in A minor, Op. 16***—See Liszt: *Concerto for Piano and Orchestra, No. 2, in A*.

**HANDEL: *Messiah***

Adele Addison, soprano; Lorna Sydney, contralto; David Lloyd, tenor; Donald Gramm, bass; Handel and Haydn Society; Zimble Sinfonietta, Thompson Stone, cond.

• • KAPP K 38000 S. Three SD. \$14.94.

This is a stereo version of a recording made in 1955. The sound is very good, and there is some fine work by Adele Addison and Donald Gramm, but in most other respects this set is surpassed by other *Messiahs* now available. The edition used is based on that of Robert Franz, and there are some hefty cuts, among them "And He shall purify," "And

Continued on page 70



HAPPY IS THE MAN WHO HAS

*Mercury*

LIVING PRESENCE

Just look at the faces of our cheerful ensemble here. For many months now they have, one by one, been depicting the special joy which is yours when you hear music in Mercury Living Presence. A few of the splendid albums they have heralded are listed and shown below; your favorite record shop will have many more. Buy them, hear them, be happy with them all!

MOUSSORGSKY Pictures at an Exhibition; Prelude and Dance of the Persian Slaves from "Khovanshchina." Minneapolis Symphony, Dorati. MG 50217 / SR 90217

PISTON The Incredible Flutist; MOORE Pageant of P. T. Barnum. Eastman-Rochester Orchestra, Hanson. MG 50206 / SR 90206

BOUQUET DE PARAY: Works by Rossini, Weber, Saint-Saëns, and Liszt. Detroit Symphony, Paray. MG 50203 / SR 90203

RESPIGHI Ancient Dances and Airs, Suites 1, 2, 3. Philharmonia Hungarica, Dorati. MG 50199 / SR 90199

FRANCK Pièce héroïque; Trois chorals. Marcel Dupré at St. Thomas Church. MG 50168 / SR 90168

PERCY GRAINGER FAVORITES. Eastman-Rochester "Pops," Fennell. SR 90219 / MG 50219

TCHAIKOVSKY March Slav; Francesca da Rimini; Waltz and Polonaise from "Eugene Onegin." Minneapolis Symphony, Dorati. MG 50201 / SR 90201

POPOVERS: Ten popular light classics. Eastman-Rochester "Pops," Fennell. MG 50222 / SR 90222

BARBER Medea; Capricorn Concerto. Eastman-Rochester Orchestra, Hanson. MG 50224 / SR 90224

BRITISH BAND CLASSICS: Works by Walton, Holst, and Jacob. Eastman Wind Ensemble, Fennell. MG 50197 / SR 90197



SR indicates the stereo album number; MG, the monaural number.



MG 50217 / SR 90217



MG 50203 / SR 90203



MG 50222 / SR 90222



MG 50199 / SR 90199



MG 50224 / SR 90224



with His stripes," "Their sound is gone out," and "Since by man came death."

N.B.

#### HANDEL: "Music of Handel"

*Alcina: Tornami a vagheggiar; Ombre pallide. Esther: Tune Your Harps; Turn Not, O Queen. Jephtha: Sinfonia; Symphony. Rodrigo: Suite.*

Joan Sutherland, soprano; William Herbert, tenor; Hervey Alan, bass; Philomusica of London, Anthony Lewis, cond.

• • OISEAU-LYRE SOL 60001. SD. \$5.98.

As an insatiable Handelian, I am so enraptured by the mostly unfamiliar melodic jewels here that I can only pretend to evaluate the performances objectively. Miss Sutherland's arias, evidently made before her sensational rise to British fame, may not display the young Australian soprano's full powers—but what a fresh voice she has and what restrained yet dramatic grace she brings, for instance, to "Ombre pallide." Neither Herbert nor Alan has exceptional vocal equipment—but how expressively and straightforwardly they sing here, and what a superb dialogue between tenor and oboe in the former's "Tune Your Harps," surely one of the most enchanting airs of all the Handelian masterpieces. The recording may be a bit unkind to the properly small orchestra's more intense string passages, especially in the forceful, high-stepping *Jephtha Sinfonia*, but in general how transparently it reveals, in beautifully blended and unexaggerated stereoism, the felicities of the apparently undoctored scoring and those of the unidentified but superb oboist. In short this is a disc which many of us will cherish as one of the rarely delectable jewels of our baroque collections.

R.D.D.

#### HAYDN: *Symphonies: No. 44, in E minor ("Trauer"); No. 57, in D*

Netherlands Chamber Orchestra, Szymon Goldberg, cond.

• EPIC LC 3625. LP. \$4.98.

• • EPIC BC 1046. SD. \$5.98.

No. 44, with its gravely lovely slow movement and its fine canonic Minuet (which, according to Robbins Landon, should precede the Adagio, not follow it, as it does here), is available in several satisfactory recordings, but this seems to be the first appearance on discs of No. 57. It is very welcome indeed: although the first movement is not especially distinguished, the Adagio makes charming play with plucked and bowed strings, the Minuet contrasts a hearty peasant dance with a delicate, melancholy trio, and the finale whizzes along in Haydn's gayest vein.

Szymon Goldberg is well known as an excellent violinist; this is the first time I have heard him in the role of conductor, and I must say he sounds like a veteran. Except for one or two pizzicatos, the men play with admirable precision, and there is plenty of drive and power as well as nuance. With its good sound (in both versions, although the stereo has its usual advantage of spaciousness), this is altogether an enjoyable disc.

N.B.

#### JANACEK: *Quartets for Strings: No. 1; No. 2*

Smetana Quartet.

• ARTIA ALP 109. LP. \$4.98.

Leos Janáček is here revealed as a kind of cross between Dvořák and James Joyce. Like Dvořák, he drew upon an inexhaustible fund of melody, all of it strongly beholden to Czech folk song and folk dance. His harmony, too, has something of Dvořák's sweetness, but his forms, in sharp distinction to those of the older master, have nothing to do with the classic patterns but seem to have been constructed on the principle of free association. Proceeding according to no perceptible logic, they have a fresh, improvised, white-hot quality that stamps this music with a personal thumbprint like none other in the entire literature. There is also in Janáček's use of the instruments something extravagant and capricious which contributes mightily to the special character of these delightful works. The performance is excellent, the recording somewhat astringent.

A.F.

#### LISZT: *Concerto for Piano and Orchestra, No. 2, in A*

#### †Grieg: *Concerto for Piano and Orchestra, in A minor, Op. 16*

György Cziffra, piano; Philharmonia Orchestra, André Vandernoot, cond.

• ANGEL 35738. LP. \$4.98.

• • ANGEL S 35738. SD. \$5.98.

György Cziffra deserves his reputation as an old-fashioned, bravura, freewheeling pianist, and in music of this romantic cast he is in his element. Both concertos are given large-format, highly colored performances that—quite reasonably—try to be as effective as possible at every possible moment. What could be more ravishing than Mr. Cziffra's softly glistening tone as he accompanies the cello in the Liszt work—and in the whole section that follows? Yet to this same artist tremendously surging octave passages sound like child's play. The first-movement cadenza of the Grieg is conceived and carried out on a grand scale, one that erupts in the

end in some startling added notes, as if the pianist found the printed page too confining for his temperament. Again, how gentle and caressing the slow movement of the Grieg. This all-stops-out treatment may irritate some, but it should gratify many more.

André Vandernoot stays right with his capricious soloist, and the orchestra plays beautifully. On the monophonic edition the sound is clean, lifelike, and well balanced; on stereo, perspective gains depth, but the pianist is given too much prominence relative to the orchestra.

R.E.

#### MARTIN: *Le Voilier sous la Croix*

Thérèse Haim, soprano; Louis Noguera, bass; Jean Clairville, narrator; Les Chanteurs de Saint-Eustache; Orchestre de l'Association des Concerts Padeloup, Pierre Dervaux, cond.

• PATHE DTX 290. LP. \$5.95.

Emile Martin, a French priest well known in Paris as a composer of religious music, wrote this oratorio in 1957 to commemorate the 300th anniversary of the founding of the Roman Catholic Church in Canada. It is eminently descriptive, almost operatic in character, although the occurrences with which it deals are nearly all inward and psychological in their nature. After the overture, we hear the gathering of the missionaries, who sing in a severely fugal style as they embark at Saint-Nazaire for the wilderness. The longest part of the work is concerned with the anguish of the voyage and the temptations of the Devil, who taunts the missionaries with the idea of failure, with nostalgia for home, and so on. But the Devil, his temptations and his storms, are overcome, and the oratorio ends in triumph.

The style of the piece is neither entirely conservative nor entirely modern; it pays its respects to César Franck and to Arthur Honegger; it uses the chorus, solo voices, and the speaking voice in highly dramatic style; and one would like it better if the text had been provided with the disc. The performance seems to be excellent; there is nothing to complain about in the recording.

A.F.

#### MENDELSSOHN: *Octet for Strings, in E flat, Op. 20*

Janáček Quartet; Smetana Quartet.

• WESTMINSTER XWN 18856. LP. \$4.98.

• • WESTMINSTER WST 14082. SD. \$5.98.

It is almost frightening to contemplate, but this masterpiece of chamber music was written when Mendelssohn was only sixteen. Its performance here, the first in stereo, is a sound one, very well balanced, wonderfully transparent, and full of spirit. Though the monophonic edition is first-rate, it cannot possibly distribute the players and their music nearly as effectively as does the stereo version. The over-all sound on both could have been just a trifle brighter, but this is a relatively unimportant detail in an otherwise commendable presentation.

P.A.



Joan Sutherland: grace and drama.

Continued on page 72

# critics hail

## the new "Marriage of Figaro" on RCA VICTOR records

Reviewers are saluting this new recording of Mozart's delightful opera. Featuring Peters, Della Casa, Elias and Tozzi, with Erich Leinsdorf conducting the Vienna Philharmonic, the album's performances and sound share critics' plaudits.

Irving Kolodin, *Saturday Review*, says: "carries...history a step forward." *The New Republic* calls it "one of the events of the year."

This new De Luxe Special Edition comes in a latched "opera box" on four records. Also included: complete libretto...a fascinating illustrated handbook, with text pieces by top-name writers about the composer, the opera, and the cast.

Also available in Living Stereo



1959 AWARD WINNER · NATIONAL ACADEMY OF RECORDING ARTS & SCIENCES



**MOZART: Concertos for Flute and Orchestra: No. 1, in G, K. 313; No. 2, in D, K. 314. Andante for Flute and Orchestra, in C, K. 315**

Elaine Shaffer, flute; Philharmonia Orchestra, Efreim Kurtz, cond.

• • CAPITOL SG 7135. SD. \$5.98.

Miss Shaffer, according to the notes, studied with the great William Kincaid at the Curtis Institute, and that experience shows. Her tone is beautifully round and liquid, she phrases musically, her intonation is accurate, and she gives the impression that technically she can handle far more difficult tasks than confront her here. The soloist is placed at a proper distance from the microphone, so that we are spared the extraneous noises, such as the clicking of the key mechanism, that often mar close-up recording of woodwind instruments. Kurtz keeps his orchestra nicely scaled down, though by no means lacking in verve, and aside from a few questionable appoggiaturas turns in a first-rate job. N.B.

**MOZART: Concertos for Piano and Orchestra: No. 17, in G, K. 453; No. 24, in C minor, K. 491**

Gina Bachauer, piano; London Symphony Orchestra, Alec Sherman, cond.

• CAPITOL G 7194. LP. \$4.98.

In the marvelous G major Concerto, Mme. Bachauer's playing is buoyant and crisp. In the great C minor she falls in with the dramatic mood established by the conductor, but does not let the music's intensity lead her into exaggeration. Straightforward and high-grade are the words for these performances. There is a little more nuance in Serkin's reading of K. 453, and some phrases are more highly polished in the Casadesu and Gieseking versions of K. 491. The sound here is first-rate, and the balance generally good, though there are moments in both first movements when the bassoons are too faint. N.B.

**MOZART: Don Giovanni**

Sena Jurinac (s), Donna Anna; Maria Stader (s), Donna Elvira; Irmgard Seefried (s), Zerlina; Dietrich Fischer-Dieskau (b), Don Giovanni; Karl Kohn (bs), Leporello; Ernst Häfliger (t), Don Ottavio; Ivan Sardi (bs), Masetto; Walter Kreppel (bs), the Commendatore. RIAS Chamber Choir and Berlin Radio Symphony Orchestra, Ferenc Fricsay, cond.

• DEUTSCHE GRAMMOPHON DGM 302. Three LP. \$15.94.

• • DEUTSCHE GRAMMOPHON DGSO 7302. Three SD. \$18.94.

For a feature review of this opera, see page 62.

**MOZART: Serenades: No. 13, in G, K. 525 ("Eine kleine Nachtmusik"); No. 6, in D, K. 239 ("Serenata Notturna"). Divertimento in D, K. 136**

I Musici.

• EPIC LC 3613. LP. \$4.98.

I do not remember having ever encountered a really bad performance of *Eine kleine Nachtmusik* on records. It has



Columbia Records

*I Musici: their Mozart's a delight.*

been done by ensembles too large for it, and some conductors are inclined to race through the finale, but otherwise everybody seems inspired by this adorable work to his best efforts. The present performance is no exception: it is straightforward but sensitive, by turns robust and poetic, and because it is done by a chamber orchestra, completely transparent. Equally pleasing is the performance of the delightful serenade for two string groups and a pair of kettledrums.

The least familiar work of the three here is K. 136, written when Mozart was sixteen. Einstein surmised that the title was not Mozart's and that the work was actually an Italian-style opera symphony without winds. It has some of the earmarks of that category—such as the fast-low-fast pattern—and contains some passages of special interest, such as a sudden bit of sadness intruding on the gaiety of the first movement, the pert opening of the finale, and a later section of counterpoint, as though the young master were showing off his skill at "learned" music. Except for a slight edginess in the violin tone, the sound is good. N.B.

**MUSSORGSKY: Pictures from an Exhibition**

Vladimir Horowitz, piano.

• RCA VICTOR LM 2357. LP. \$4.98.

Vladimir Horowitz's performance of his own "edition" of this work has been available in an old recording. This one was made during a Carnegie Hall recital on April 23, 1951, and offers—along with audience coughing—a wonderfully direct experience, as if one were close to the piano yet enjoying concert hall acoustics. The sonorities stagger the senses—sometimes the recording cannot handle the pianist's extraordinary percussive chords—and all the minutely delicate colorations are faithfully mirrored.

Mr. Horowitz's version of this music goes in for much note doubling, octave tremolos, transpositions of phrases up and down—à la Liszt—in an effort to "orchestrate" the work. It gives the pianist a chance to perform as only he can in miraculous fashion at the keyboard. Stunning his effects are, literally, and just how beautiful they can be is best illustrated by the sustained chords in the "Con mortuis in lingua mortua" section of "Catacombs." But in the standard version of this work, a pianist's problem is to avoid loud monotony, and it seems to me that Mr. Horowitz has compounded the

problem with his additions—and not solved them. And many are bound to find his free reading of melodic lines highly mannered. These "Pictures" might be described as garish, but for students of piano playing they represent a unique "exhibition." R.E.

**PUCCINI: La Bohème**

Renata Tebaldi (s), Mimi; Gianna d'Angelo (s), Musetta; Carlo Bergonzi (t), Rodolfo; Piero di Palma (t), Parpignol; Ettore Bastianini (b), Marcello; Renato Cesari (b), Schaunard; Cesare Siepi (bs), Colline; Attilio d'Orazi (bs), Sergeant; Giorgio Onesti (bs), Doganiere. Chorus and Orchestra of Accademia di Santa Cecilia (Rome), Tullio Serafin, cond.

• LONDON A 4236. Two LP. \$9.96.

• • LONDON OSA 1208. Two SD. \$11.96.

This recording is another in the series of London remakes of standard operas. *Pagliacci*, *Tosca*, and *Aida*—the last two again with Mme. Tebaldi—will follow soon. If they are all up to the standard set here, we can be very content with the project. Presumably, the commercial arrival of stereo is the impetus behind the decision to give Mme. Tebaldi the chance to record these roles a second time in less than a decade, and a comparison of the new version of *Bohème* with the old (which was among the best-sounding of the early LP releases) serves to justify the repetition of even so familiar a work.

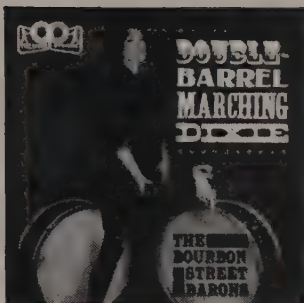
The depth and richness of the sound and the clarity of definition, particularly of orchestral detail, add immeasurably to the work's impact. I do wish, however, that recording supervisors could be persuaded that this is enough and that the directional effect has only a limited use. London's taste in this matter has been generally good, but on this recording there is some really needless wandering about. It is most obtrusive in the opening scene between Rodolfo and Marcello, with tenor and baritone crossing back and forth in pointless fashion. It is true that this has the air of the stage, but that is no advantage in this case: we are reminded of the countless *Bohèmes* we have seen which featured just such empty business, though on the stage some visible excuse (Marcello must get a new brush, or what have you) is usually put forward for most of the movement. Since the sound is splendid, it would be better to leave the gimmick at rest.

Tebaldi's voice remains the lushest soprano in the operatic world, and she is at her best in Puccini. It may be that her darker tone and more deliberate style make her Mimi a bit less exciting than formerly; it is still better than anyone else's, at least as recorded, with the possible exception of Carteri's. The rest of the cast stands comparison with the best to be found today, and is certainly improved from that of the old London set. Bergonzi's voice isn't a liquid, effulgent one of the Gigli variety, but it is

Continued on page 74



**RM300** **DOUBLE BARRELLED MARCHING DIXIE** **RS600**  
**Debbie Moore**  
 Big band dixieland with a double-barrelled rhythm section featuring two drummers instead of the usual one.



**RM301** **MY KIND OF BLUES** **RS601**  
**Debbie Moore**  
 Delightful Debbie will captivate you with her singing, swinging, and whistling. A great new star via her first LP.



**RM302** **DANCE, EVERYONE DANCE** **RS602**  
**Phil Bennett & His Orchestra**  
 Phil Bennett's music makes you want to dance and these 45 popular show tunes will have you singing as well.



**RM303** **THE STRINGS SING** **RS603**  
**The Knightsbridge Strings**  
 The fabulous sound of the famous Knightsbridge Strings play CRY and other familiar vocal hits of recent years. A beautiful package every home should own.



**RM304** **MUSIC FOR TRAPPING** **RS604**  
 (tender, that is)  
**Elliot Lawrence & His Orchestra**  
 Satin-smooth string arrangements with a modern touch. The Maestro's piano and the horns of Zoot Sims, Urbie Green and Hal McKusick are featured.



**RM305** **PRESENTING THE SONGSTERS** **RS605**  
 A mixed chorus of 24 voices thrill you in a program sparked with musical variety.



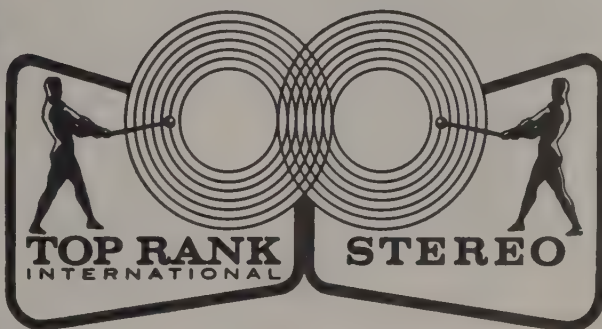
**RM306** **THE MELODY LINGERS ON** **RS606**  
**Georgia Auld & The Mellow Larks**  
 A perfect marriage of voices and saxophone. The most beautiful classical melodies that have become popular hit songs. Gorgeous sound.



**RM308** **THE STRINGS SWING** **RS608**  
**The Knightsbridge Strings**  
 The most famous swing classics smoothed out for dancing by the most exciting string section on records today. A String of Pearls, One O'clock Jump, and Stompin' At The Savoy are included.

*for the tops  
in listening  
pleasure...*

*the "sound" of*



**MONAURAL (RM)**  
**\$3.98**

**STEREO (RS)**  
**\$3.98**

**At All Better Dealers or Order Direct**  
**Write for Free Catalog**  
**24 West 57th Street—New York City**



**RM307** **F SHARP...WHERE THERE IS MUSIC** **RS607**  
**Ernest Maxin and His Orchestra**  
 Fabulous combination of lush romantic tunes, High Fashion black velour cover and unique scent of Faberge's new Perfume "F Sharp" makes this one of the greatest gift-albums of all times.

**BOTH ..... \$4.98**



solid, and the recording lends a meatiness to his upper register which is not evident in the house. He molds phrases well, and his taste lapses only in the final measures—a traditional place for hamming. In sum, he holds up his share of the music. Bastianini's nappy baritone is ideal for Marcello, despite a moment or two of strain, and Renato Cesari is a full-voiced Schaunard. Gianna d'Angelo is vocally the best Musetta on records, though in her eagerness to create a picture she occasionally neglects to really sing. Siepi intones a touching Coat Song, but Corena does some flagrant overacting as Benoit and Alcindoro.

Finally, there is Serafin, who goes straight to the heart of *Bohème*. His per-

formance is the quintessence of tradition in matters of pacing and emotional emphasis, and he pulls things together in a way that Beecham, for all his concern for showing the music as Puccini intended it, never achieves. Beecham (and, in a very different way, Toscanini) demonstrates the score; Serafin plays it, and the effect is a great deal more sweeping and direct. A highly satisfactory performance all around. C.L.O.

**RAVEL: Quartet for Strings, in F**  
**†Debussy: Quartet for Strings, in G minor, Op. 10**

Paganini Quartet.

- KAPP KCL 9038. LP. \$3.98.
- • KAPP KC 9038 S. SD. \$4.98.

The recordings are not the best in the world, but the performance is quite remarkable and deserves attention. These quartets are often sentimentalized, refined to wisps, or bathed in marshmallow; here is an interpretation full of sinew and life, one that places the two works in the classic line where they belong and provides new insight into them by returning to what their composers wrote. Beautiful playing. A.F.

**RIMSKY-KORSAKOV: Scheherazade, Op. 35**

Minneapolis Symphony Orchestra, Antal Dorati, cond.

- • MERCURY SR 90195. SD. \$5.95.

It was back in 1952 that Mercury released a monophonic recording of *Scheherazade* by Dorati and the Minneapolis Symphony, and it earned some words of high praise from me at the time. Some seven years later, Mercury returned to Northrop Auditorium and did the whole thing over again in stereo. The results are spectacularly clean and brilliant, especially in the over-all separation, the strings and the percussion. From the standpoint of sheer sound, there probably isn't a better *Scheherazade* around. As for Dorati's interpretation, it is just a little on the businesslike side. Since there is really no distortion of musical values, however, those who don't want too much oriental lushness in their *Scheherazade* may appreciate this conception. Those interested in sonics *per se* will be using this disc to test their equipment. As for me, I still prefer Beecham on Angel. P.A.

**ROSSINI: Overtures: Guillaume Tell; Semiramide; Il Barbiere di Siviglia; La Gazza ladra**

Bamberg Symphony Orchestra, Jonel Perlea, cond.

- Vox PL 11180. LP. \$4.98.
- • Vox STPL 511180. SD. \$5.98.

With all the collections of Rossini overtures on the market, the matter of choosing among them has become a rather silly game. This collection is as good as most, though it's hardly going to make Toscanini move over. Perlea tends to build the crescendos somewhat precipitously, and in some of these spots his grip is not quite as firm as it might be. The strings play with a tight, slightly dry tone. While the stereo version is clearly preferable to the monophonic, both have occasional distortion, mostly on Side 1. There is extremely sharp definition in the treble—so sharp, in fact, that I found it necessary to take the treble down a few notches for fear of losing effect in the bass, where things are not as clear. C.L.O.

**SCHUBERT: Trio for Piano and Strings, No. 1, in B flat, Op. 99**

David Oistrakh, violin; Sviatoslav Knushevitzky, cello; Lev Oborin, piano.

- ANGEL 35713. LP. \$4.98.
- • ANGEL S 35713. SD. \$5.98.

appreciative audiences  
 count on **LEONARD WARREN**,  
 leading Metropolitan Opera baritone,  
 for a superlative performance  
 in every exacting role

## Outstanding Performance

"I count on UHER STEREO for 'center aisle' sound... wide-range high fidelity... perfect performance every time," says Leonard Warren.

Room 129, Los Angeles HI-FI Show

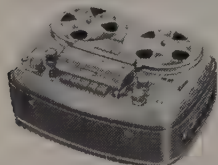
THE UHER STEREO RECORD III

complete with two dynamic mikes



# UHER 3 CHANNEL STEREO

SELF CONTAINED STEREO RECORD AND PLAYBACK RECORDER, REQUIRING NO EXTERNAL EQUIPMENT • 3 SPEEDS: 7 1/2; 3 3/4; & 1 7/8 I.P.S. • 7 1/2 I.P.S. FREQ. RESP. 30-20,000 C.P.S. • WOW & FLUTTER .1% • SIG TO NOISE R -55 DB. • DUAL MAGIC EYE INDICATOR • 1/4 AND 1/2 TRACK STEREO OR MONAURAL PLAYBACK • 1/4 TRACK STEREO OR MONAURAL RECORD • STEREO OR MONAURAL OUTPUTS • STEREO OR MONAURAL INPUTS • BUILT-IN MIXER • SOUND ON SOUND • NINE PUSH BUTTONS • SEVEN CONTROLS • DIGITAL COUNTER • AUTOMATIC TAPE STOPS • REMOTE CONTROL\* • WEIGHT: ONLY 29 POUNDS • HYSTERESIS SYNCHRONOUS MOTOR. \* Optional \$14.95



by the makers of internationally acclaimed

## UHER UNIVERSAL

HI FI MUSIC • DICTATION • TRANSCRIPTION  
 TAPE RECORDER

WRITE Dept. H for descriptive literature and name of nearest franchised dealer  
**WARREN WEISS ASSOCIATES**, Sole U. S. Agent, 1650 Broadway, New York 19, N. Y.



Of all the lyrical outpourings of the song-minded Franz Schubert, this trio is among the most glorious. Every phrase overflows with song. Why, then, did three artists of the stature of Messrs. Oistrakh, Knushevitzky, and Oborin approach the music with such cautious timidity? The result is a very carefully phrased but altogether too tentative performance of a work that must glow from beginning to end if it is to break into open flame in the more dramatic portions of the final movement.

Whereas I usually object to stereo for two instruments only, such as violin and piano, I find it definitely enhances the sound of this trio. After all, *something* has to hold the listener's attention during a pallid performance.

My favorite version of this work—available only monophonically—is that by Fournier, Janigro, and Badura-Skoda on Westminster, though despite its age there is still much to be said for the great old Thibaud-Casals-Cortot performance, recently reissued on Angel's "Great Recordings of the Century" series. P.A.

**STRAUSS, RICHARD: *Don Quixote*, Op. 35; *Till Eulenspiegels lustige Streiche*, Op. 28**

Paul Tortelier, cello (in *Don Quixote*); Berlin Philharmonic Orchestra, Rudolf Kempe, cond.

• • CAPITOL SG 7190. SD. \$5.98.

The first stereo *Don Quixote*, happily, is a good one, spreading Strauss's opulent orchestration over two channels that fuse into an impressive likeness of the great Berlin orchestra. Since this is my favorite symphonic work of the Strauss repertory, experiencing it in this way was a satisfaction which those who admire this music as much as I do will probably share.

Kempe is remarkably self-effacing in both these scores, so *Till* suffers from a lack of the firm character delineation the conductor must provide. *Don Quixote*, on the other hand, is powerful enough to produce a strong effect without the services of a zealous interpreter. Kempe's intentions in this music therefore seem very much like Toscanini's, although the details are rarely the same. Fortunately for everyone, Tortelier shares the same outlook and plays the solo part as an integral aspect of the design rather than a concertolike display of personal virtuosity.

The flock of sheep, the amusing episode with the wind machine, and the other well-known passages are recorded with exceptional realism and the elegance of slight understatement. R.C.M.

**STRAUSS, RICHARD: *Parergon to the Sinfonia Domestica*, for Piano and Orchestra, Op. 73**

Paul Wittgenstein, piano; Boston Records Orchestra, Eric Simon, cond.

• BOSTON B 412. LP. \$4.98.

This is the first recording anywhere of the ambitious work Strauss wrote in 1925 for Paul Wittgenstein, the re-

nowned one-armed pianist who also commissioned the better-known concerto by Ravel. The title, from the Greek "para-ergon" (beyond, or outside of, work), indicates a sort of musical *hors d'oeuvre*, in this case served up twenty-two years after the meal, the *Sinfonia Domestica*. Leading motives from the earlier work bob up somewhat aimlessly here; all varicolored, but without real transformation. Another, more successful "parergon" comes to mind: Wagner's *Siegfried Idyll*, in which the derivative themes are given a fresh direction and symphonic adaptation.

The effect is more curious than convincing; that of random pictures of ideas colored in sundown tones. Somehow, one misses the warmth needed to fuse these elements into an experience. Undoubtedly Mr. Wittgenstein's reworking

of the solo part (done with the approval of Strauss) adds something in the way of dramatic terseness, but the piano is blurred by an overdose of pedal and by an oversupply of mikes above the brasses. Nevertheless, we welcome Mr. Wittgenstein out of his virtual retirement from the public (he turned seventy-two last November), and look forward to his unveiling those concertos for left hand by Korngold, Weigl, and Prokofiev that he still carries in his brief case.

The second side of the disc is given to five effective transcriptions from the pianist's *School for the Left Hand*, which allow a fairer estimate of his remarkable accomplishment. ROBERT W. DUMM

**STRAUSS, RICHARD: *Der Rosenkavalier***

Marianne Schech (s), The Feldmar-

## 253 CRITICS AGREE

that Telefunken offers the best value at

ONLY \$1<sup>98</sup> mono and \$2<sup>98</sup> stereo

Here are typical comments:

"You certainly get your money's worth in fine recording."

Detroit Free Press — Aug. 17, 1959

"Puts some higher priced labels to shame."

News-Tribune, Duluth — Aug. 9, 1959

"The best of the low priced stereophonic discs."

Detroit News — Aug. 20, 1959

"Quality and engineering excellence that is far ahead."

Berkshire Eagle, Pittsfield, Mass. — Aug. 25, 1959

"A surefire approach — high quality and low price."

Denver Post — Aug. 16, 1959

"For the price, this is, consequently a remarkably better value than some of the more expensive versions."

High Fidelity — Dec., 1959

"Superior to some of the highest priced discs . . . unusually superb bargains."

Daily News, Worland Wyoming — Aug. 8, 1959

"A product that is outstanding technically . . . and artistically."

Tampa Tribune — Sept. 20, 1959

"Musical performances are excellent, sound quality is superb . . . prices will knock your eye out."

Clearwater Sun — Sept. 13, 1959

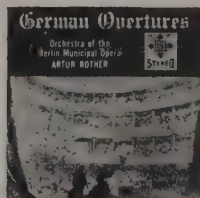
"Can be recommended without reservation — irresistibly priced."

High Fidelity — Oct., 1959

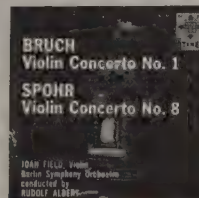
EXCITING NEW RELEASES INCLUDE:



TC 8018



TC 8020



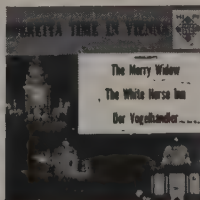
TC 18031



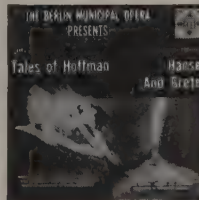
TC 18012



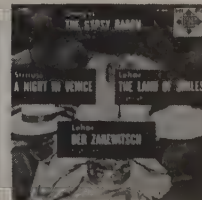
TC 18023



TC 8029



TC 8028



TC 8030



Write for complete catalog of popular and classical recordings.

**TELEFUNKEN RECORDS**

A division of London Records, Inc.  
140 West 22nd St., N. Y. 11, N. Y.



TC: Mono  
TCS: Stereo





# VERDI

sounds  
better  
on



## IL TROVATORE — Complete

Renata Tebaldi, Mario Del Monaco, Giulietta Simionato with L'Orchestre de la Suisse Romande conducted by Alberto Erede.  
Stereo OSA-1304 Mono A-4326

## LA FORZA DEL DESTINO — Complete

Mario Del Monaco, Renata Tebaldi, Ettore Bastianini, Giulietta Simionato, Cesare Siepi with Orchestra of L'Accademia di Santa Cecilia, Rome, conducted by Francesco Molinari-Pradelli.  
Stereo OSA-1405 Mono A-4408

## LA TRAVIATA — Complete

Renata Tebaldi, Gianni Poggi, Aldo Protti with Orchestra of L'Accademia di Santa Cecilia, Rome, conducted by Francesco Molinari-Pradelli.  
Mono A-4314

## RIGOLETTO — Complete

Mario Del Monaco, Hilde Gueden, Aldo Protti, Cesare Siepi, Giulietta Simionato with Orchestra of L'Accademia di Santa Cecilia, Rome, conducted by Alberto Erede.  
Mono A-4313

## OTELLO — Complete

Mario Del Monaco, Renata Tebaldi, Aldo Protti with Orchestra of L'Accademia di Santa Cecilia, Rome, conducted by Alberto Erede.  
Mono A-4312

## IL TROVATORE — Highlights

Stereo OS-25040

## LA FORZA DEL DESTINO — Highlights

Stereo OS-25085

## RIGOLETTO — Highlights

Mono 5342

## LA TRAVIATA — Highlights

Mono 5344

## RENATA TELBALDI SINGS VERDI

Excerpts from Il Trovatore, La Forza Del Destino and Otello.  
Stereo OS-25082

Write for free catalog

Dept. TR

**LONDON RECORDS, INC.**  
539 WEST 25th STREET NEW YORK 1, N. Y.

schallin; Rita Streich (s), Sophie; Irmgard Seefried (s), Octavian; Ilona Steingruber (s), Marianne; Sieglinde Wagner (ms), Annina; Rudolf Francel (t), A Singer; Gerhard Unger (t), Valzacchi; Albrecht Peter (b), Police Commissary; Dietrich Fischer-Dieskau (b), Herr von Faninal; Kurt Böhme (bs), Baron Ochs. Ensemble and Chorus of the Dresden State Opera; Saxon State Orchestra (Dresden), Karl Böhm, cond.  
• • DEUTSCHE GRAMMOPHON DGS 7301. Four SD. \$23.92.

Despite some fine individual work, my general feeling regarding this release is one of disappointment. I have great admiration for Karl Böhm, and indeed prefer his sincere, straightforward reading to the slick, heavily cologned job by Von Karajan. That many passages never quite get off the ground is, I think, due to the fact that the Saxon State Orchestra is just a good one—highly satisfactory, I'm sure, for Dresden opera performances, but not in a class with Von Karajan's or Kleiber's aggregations. The strings do not have quite the ripe sound I would like to hear (the scrappy violin fermata at the close of Act I is downright painful), and only the woodwinds seem to me really to meet the challenge.

There are also certain fatal weaknesses in the casting. While the Marschallin may be the opera's pivotal role from a dramatic standpoint, and Sophie is certainly a vital part, it is Octavian and Ochs to whom we must listen most of the time, and I fear that both Seefried and Kurt Böhme are lacking, though the latter's portrayal is probably worth seeing. Miss Seefried is so completely wrong as Octavian that I can only chalk up her performance as a mistake for all concerned. She does not produce a round, rich tone from beginning to end, is quite unable to open up in the climaxes, and clips off so many tones in what I gather is supposed to be a boyish manner that Octavian emerges as a snippy, smug youth. (Granted, Octavian is not the retiring sort, but his delight at the Feldmarschal's absence need not seem downright offensive.) Böhme knows his way around the role of Ochs, and has found solutions for its problems. But, though much of the dialogue must be rattled off in a quasi-parlando, I cannot for the life of me see why a good number of the notes should not be sung. London's Weber manages to sing most of them, as Mayr seems to have, and Kipnis and List. Mr. Böhme simply roars, and while it may all be very appropriate and funny on the stage, it is rough to listen to through most of *Rosenkavalier's* three and a half hours. In addition, Rudolf Francel fails to take advantage of the Singer's moment in the sun, and Steingruber is a frayed-sounding Marianne.

On the credit side are Fischer-Dieskau's pungent, pompous Faninal, Streich's lovely vocalism as Sophie, an outstanding pair of conspirators in Unger and Sieglinde Wagner, and a strong bit by Albrecht Peter. Somewhere between is the Marschallin of Marianne Schech. She is a woefully underrated singer of whom I hope we shall hear more soon, but she is at her best in the

soaring, full-voiced music of Sieglinde or Elsa. Her voice is not always as steady here as I have heard it, and the role's inwardness does not seem to come naturally to her. Still, it is a solid, conscientious Princess, and somewhat more than that in the Monologue. Possibly a more idiomatic, spontaneous Octavian would have made a difference for the better in Mme. Schech's Act I work.

DGG's sound is wide-ranging, but the soloists are too close-up, especially Böhme, and the stereo separation is only a distraction in the Levée Scene. The accompanying booklet contains the complete text, translation, and a good essay and synopsis by Alec Robertson. In sum, I'll still take Kleiber, especially with Gueden and Jurinac. C.L.O.

## STRAVINSKY: *Pétrouchka*

London Symphony Orchestra, Sir Eugene Goossens, cond.

- EVEREST LPBR 3033. LP. \$4.98.
- • EVEREST SDBR 3033. SD. \$5.98.

Another *Pétrouchka* is not front-page news, but I have never heard the polyphony of this great work so beautifully set forth on a phonograph record as it is in the stereo version here presented. The interpretation is a classic one, without tricks or exaggerations, but vivid and exciting, and the sound in general is extremely fine. A.F.

## TCHAIKOVSKY: *Marche slave, Op. 31.* *Eugen Onegin: Waltz and Polonaise.* *Francesca da Rimini, Op. 32*

Minneapolis Symphony Orchestra, Antal Dorati, cond.

- MERCURY MG 50201. LP. \$3.98.
- • MERCURY SR 90201. SD. \$5.95.

Except for a properly lively finale, Dorati's *Marche slave* lumbers along with stiff, ponderous steps; but in the music from *Eugen Onegin*, his long experience as a ballet conductor comes to the fore as he leads vivacious, strongly rhythmical performances of the Waltz and Polonaise. And the reading of *Francesca da Rimini* is even better—a powerful, intense, and, above all, extremely transparent and cleanly articulated performance that allows every passage and every instrument to stand out in bold relief. The Minneapolis Symphony is here at its best; and while the monophonic disc is brilliant, its stereo counterpart has excellent depth and direction. P.A.

## VILLA LOBOS: *Forest of the Amazon*

Bidu Sayao, soprano; Chorus; Symphony of the Air, Heitor Villa Lobos, cond.

- • UNITED ARTISTS UAS 8007. SD. \$4.98.

How can a good composer's style be watered down and blown up at one and the same time? The answer, if you care to seek it, may be found in this well-recorded movie score. A.F.

**WAGNER: *Siegfried Idyll; Träume*—See Brahms: *Variations on a Theme by Haydn, Op. 56a.***



## RECITALS AND MISCELLANY

**EILEEN FARRELL: "Arias in the Great Tradition"**

Beethoven: *Ah, Perfido!*; *Fidelio: Abscheulicher! Wo eilst du hin?* Weber: *Der Freischütz: Leise, leise; Und ob die Wolke.* Cherubini: *Medea: Solo un pianto.* Gluck: *Alceste: Grands Dieux! du destin, qui m'accable.*

Eileen Farrell, soprano; Columbia Symphony Orchestra, Max Rudolf, cond.  
• COLUMBIA ML 5408. LP. \$4.98.  
• COLUMBIA MS 6086. SD. \$5.98.

**EILEEN FARRELL: "Eileen Farrell in Songs and Ballads"**

Eileen Farrell, soprano; George Trovillo, piano.  
• ANGEL 35608. LP. \$4.98.

For a feature review of these discs, see p. 64.

**MAITRISE D'ENFANTS ET ORCHESTRE NATIONAL DE LA RADIO-DIFFUSION FRANCAISE**

Poulenc: *Litanies à la Vierge Noire.* Fauré: *Messe Basse; Tantum Ergo.* Bartók: *Six Chants Populaires Hongrois.* Honegger: *Cantique de Pâques.*

Henriette Roget, organ; Maitrise d'Enfants et Orchestre National de la Radio-diffusion Française, Jacques Jouineau, cond.

• PATHE DTX 247. LP. \$5.95.

If, like me, you have a wife who weeps when she hears children sing, keep her away from this record; she'll be in tears for a week if you don't. She will be particularly affected, I suspect, by the Poulenc and the two works of Fauré on the first side. All the little angels in heaven are going to sound like this, especially those whom the good Lord has modeled after Raphael. Whether in the modal style of Poulenc or the diatonic style of Fauré, the voices of these children are absolutely seraphic, thanks about equally to the music, to the perfection of the performance, and the sensationally beautiful quality of the recording.

The Bartók and Honegger works on the second side are equally well sung and recorded. The Bartók is a set of Hungarian folk-song miniatures, not arrangements but original compositions based on folk themes. They are delightful, but slight, especially by comparison to the French works with which they are here associated. The Honegger is not in the angelic style but is very intense, highly polyphonic, and exceedingly difficult. Its performance is a major triumph for M. Jouineau and his singers. A.F.

**ANNA MOFFO: "Anna Moffo Sings Mozart"**

*Le Nozze di Figaro: Voi che sapete; Non so più; Deh vieni non tardar; Venite inginocchiatevi. Don Giovanni: Vedrai*

# BURL IVES

**SINGING SONGS  
HE'S FAMOUS FOR**

## BALLADS WITH GUITAR

Go 'Way from My Window • Irish Rover • Turkish Revery • Wanderin' • Ladies' Man • Henry Martin • How Could You Use A Poor Maiden So • Pueblo Girl • Lily Munro • Pirate Song. UAL 3060 • Stereo UAS 6060



## STOKOWSKI SYMPHONY OF THE AIR

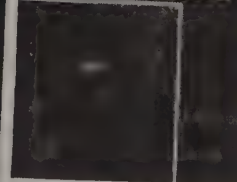


### PINES OF ROME

(Respighi) and 4 Baroque Compositions UAL 7001 • Stereo UAS 8001 ■ "The Symphony of the Air has not sounded like this since the days of the late Toscanini." (Hi-Fi Review). ■ SHOSTAKOVICH: Symphony #1, F Major. UAL 7004 • Stereo UAS 8004 ■ KHATCHATURIAN: Symphony #2. UAL 7002 • Stereo UAS 8002 ■ BLOCH: Schelomo & Ben Haim. UAL 7005 • Stereo UAS 8005 ■ "...nothing short of the outstanding orchestral record of the year." (American Record Guide).

# VILLA- LOBOS BIDU SAYAO

## VILLA-LOBOS FOREST OF THE AMAZON

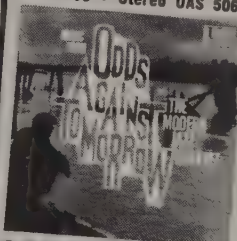


### FOREST OF THE AMAZON

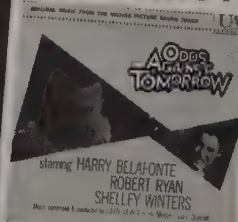
IRVING KOLODIN OF THE SATURDAY REVIEW SAYS: "Welcome Sayao...sheer delight in the soaring ease, purity of sound, and warmth of feeling with which she performs... 'Cancao de Amor' is likely to be as closely associated with her name as the 'Bachianas Brasileiras No. 5'. It is hard to believe that Villa-Lobos had any other sound than hers in mind when he was writing this music." VILLA-LOBOS CONDUCTS THE SYMPHONY OF THE AIR AND CHORUS. UAL 7007 • Stereo UAS 8007

# MODERN JAZZ QUARTET

The Quartet's most exciting album to date. Improvised interpretations of John Lewis' jazz film score. UAL 4063 • Stereo UAS 5063



## ODDS AGAINST TOMORROW



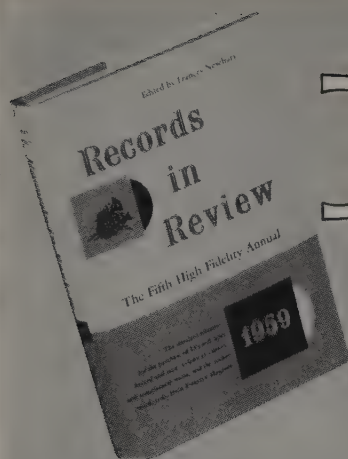
starring HARRY BELAFONTE  
ROBERT RYAN  
SHELLEY WINTERS  
SOUND TRACK ALBUM—An orchestra of top jazz men featuring the Modern Jazz Quartet. UAL 4061 • Stereo UAS 5061

Send for our free new 32 page Long Playing catalog just off the press

# UA

UNITED ARTISTS RECORDS  
729 Seventh Avenue New York 19, N. Y.





# New

5<sup>TH</sup>

HIGH FIDELITY ANNUAL

## RECORDS IN REVIEW 1959

**Now includes STEREO reviews — disc and tape!**

Here is the most important and practical book a record and tape collector can own. It will save you money . . . save you time . . . save you frustration — insure your building an outstanding library of recorded music that will bring you and your family maximum listening enjoyment for years and years.

It's the fifth *High Fidelity Annual* — *Records in Review 1959* — containing reviews of classical and semiclassical music, and the spoken word, that appeared in *High Fidelity* from July 1958 through June 1959.

*Records in Review 1959* is the most complete and authoritative book of its kind published.

1. Brings you lively, informative reviews of approximately 1,000 releases — disc and tape, mono and stereo.
2. Reviews are by *High Fidelity's* staff of eminent critics — each an expert in his particular field.
3. Reviews cover the merits of performance, the quality of recording . . . and make comparative evaluations with releases of previous years.

*Records in Review 1959* is convenient to use, too. Reviews are organized for quick, easy reference — alphabetically by composer. And there's a special performer index included.

The new *Records in Review* belongs in every record collector's library. The cost is only \$5.95 . . . and you will save that, and more, the first few times you refer to the book. Order extra copies, too, for friends who share your interest in music and hi-fi recordings.

**Satisfaction Guaranteed . . . or Your Money Back!**

**THE WYETH PRESS • The Publishing House • Great Barrington, Mass.**

I enclose \$ . . . . . for which please send me . . . . . copies of the new RECORDS IN REVIEW 1959 at only \$5.95 each. (No C.O.D.'s or charge orders please.)

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

ZONE \_\_\_\_\_

STATE \_\_\_\_\_

Foreign orders sent at buyer's risk. Add 25¢ per book for postage on foreign orders except Canadian.

carino. *Die Zauberflöte*: Ach, ich fühl's! *Così fan tutte*: In uomini. *Misera, dove son?*, K. 369. *Mass in C Minor*, K. 427. *Laudamus te; Et incarnatus est. Exsultate, jubilate*, K. 165: Alleluja.

Anna Moffo, soprano; Philharmonia Orchestra, Alceo Galliera, cond.

• • ANGEL S 35716. SD. \$5.98.

This young American soprano's first recorded recital has much to recommend it. Hers is decidedly a lyric instrument, but it is a full-bodied, mature one, and I welcome a singer who will give us *Susanna*, *Zerlina*, and *Despina* without coy squealing and simpering. Her characterizations are still rather generalized, but they have life and taste, and Miss Moffo has sufficient time to bring them into sharper focus. The concert arias are expertly done, if we overlook a few precarious pianissimos in *Misera, dove son?* The two C minor *Mass* sections are unusually warm and reposeful. There is nothing to fault in Galliera's accompaniments, nor in Angel's sound, except for a trace of echo on the second side.

C.L.O.

**ELISABETH SCHWARZKOPF: "Elisabeth Schwarzkopf Sings Weber and Wagner"**

Wagner: *Tannhäuser*: *Dich, teure Halle!*; *Allmächt'ge Jungfrau*. *Lohengrin*: *Einsam in trüben Tagen*; *Euch Lüften, die mein Klagen*. Weber: *Der Freischütz*: *Wie nahte mir der Schlummer*. . . *Leise, leise, fromme Weise*; *Und ob die Wolke*.

Elisabeth Schwarzkopf, soprano; Christa Ludwig, mezzo-soprano (in "*Euch Lüften* . . ."); Philharmonia Orchestra, Walter Susskind and Heinz Wallberg, conds.

• ANGEL 35806. LP. \$4.98.

• • ANGEL S 35806. SD. \$5.98.

Schwarzkopf's voice is nearly always a beautiful sound to listen to, and her interpretations are invariably well planned and carefully executed. Some of this music, though, could do with more vocal spontaneity and with more freedom of expression. "*Dich, teure Halle*" nearly suffocates beneath her intense concentration, and her *Elsas Traum* does not possess much visionary glow. She is noticeably more successful with the two *Freischütz* arias, particularly "*Und ob die Wolke*," which is nearly flawless. In the second *Lohengrin* excerpt, she loosens up and gives us some of her finest work, aided in large measure by Ludwig, who demonstrates an amplitude of tone and temperamental affinity for the dramatic that I have not previously detected.

Susskind's leadership is appropriate throughout; Wallberg, who conducts the *Elsa/Ortrud* Scene, overdoes the contrasts a bit, but stirs up plenty of excitement for the Invocation. Stereo directionality is valuable in this one scene, with Ortrud calling out from one side and Elsa answering from the other, but otherwise I would rather listen to the monophonic version, which is clearer and

brighter. Notes and translations of the full texts are by Andrew Porter. C.L.O.

**IRMGARD SEEFRIED: Brahms and Strauss Lieder**

Brahms: *Wir wandelten; Nicht mehr zu dir zu gehen; Ruhe, Süßliebchen; Die Mainacht; Der Tod, das ist die kühle Nacht; Unbewegte, laue Luft; Ständchen.* Strauss: *Morgen; Die Nacht; Du meines Herzens Krönelein; Allerseelen; Die Georgine; Meinem Kinde; Traum durch die Dämmerung; Ständchen.*

Irmgard Seefried, soprano; Erik Werba, piano.

- DEUTSCHE GRAMMOPHON DGM 12018. LP. \$4.98.
- • DEUTSCHE GRAMMOPHON DGS 712018. SD. \$5.98.

This recording gives me more pleasure than Miss Seefried's Schubert recital of a few months back, but still does not capture the qualities that made some of her earlier recordings so rewarding. Everything sounds quite difficult for her: when she sings the long phrase, we are conscious that she has used the last of her breath; when flowing legato is called for, her voice, instead of rolling naturally over the notes, must be steered along, and instead of resting on a sustained tone, must be held there. Her most conscientious efforts cannot paint for us the setting of *Die Mainacht*, and when she reaches the song's great climax on "*Und die einsame Träne/Bebt mir heisser die Wange herab,*" she has no reserve to bring forth.

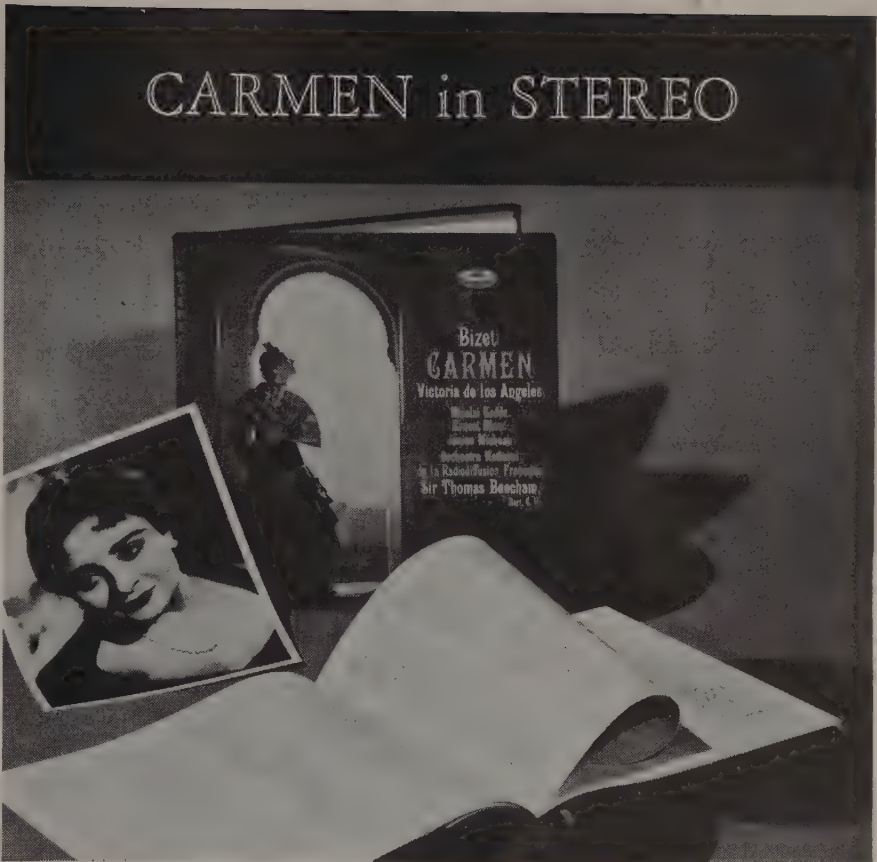
There are countless such opportunities missed, which is certainly a pity, in view of the artist's intelligence and sensitivity; in fact, the only song which is really done justice is the concluding *Ständchen* of Strauss—Miss Seefried has an unsurpassed flair for this sort of music. My impression is that this singer could benefit by a period of rest and vocal readjustment; it would be a shame to lose a singer of Miss Seefried's temperament when years of worthwhile singing should lie ahead of her. Werba's accompaniments are technically first-rate, but seem to me lacking in warmth. DGG's sound is clear, though not very rich; surfaces are silent. I would as soon listen to the monophonic version of this release as to the stereo. C.L.O.

**LEOPOLD STOKOWSKI: "Italian Program"**

Symphony of the Air, Leopold Stokowski, cond.

- UNITED ARTISTS UAL 7001. LP. \$4.98.

The best of the "best" Stokowski may be heard on one disc side here; the best of the "worst" on the other. Four transcriptions of Renaissance works can be quickly dismissed as aural sweetmeats, as sumptuous sonically as they are indigestible aesthetically. It's far too late for Stokowski to learn that heart-throbbing emotionalism is wholly alien to music of this kind, but one would expect him to be familiar enough with contemporary musicology to abandon the



# Victoria de los Angeles IS Carmen

The most glorious Carmen in the 85 years of Bizet's masterpiece may well be Victoria de los Angeles, in this first stereophonic recording of the opera.

Sir Thomas Beecham draws inspired performances from the Orchestre National de la Radiodiffusion Française and a stellar cast, which includes Nicolai Gedda as Don José, Janine Micheau as Michaëla, and Ernest Blanc as Escamillo.

And the perfect tempestuous Spanish heroine is Victoria de los Angeles, "one of the world's greatest artists! Within a quarter century... we cannot place a duplicate or even an approximation of her genius" (Paul Hume, *Washington Post*).

Deluxe boxed album: 3 records with libretto as recorded and in English.  
Monophonic: GCR 7207 Capitol's Full Dimensional Stereo: SGCR 7207

**MORE FROM THE WORLD OF OPERA ON CAPITOL RECORDS**

**GOUNOD: Faust** Nicolai Gedda, Victoria de los Angeles, Boris Christoff. History-making cast NEWLY RECORDED in highest fidelity AND STEREO. André Cluytens conducting. 4 records (S) GDR 7154

**PUCCHINI: Madame Butterfly** Victoria de los Angeles, Giuseppe di Stefano, Tito Gobbi. "...easy to agree de los Angeles has the ideal voice... a deeply human portrayal" (*Hi Fi Review*). 3 records\* GCR 7137

**MASSENET: Manon** Victoria de los Angeles, Pierre Monteux conducting the Orchestra of the Théâtre National de l'Opéra-Comique. 4 records GDR 7171

**PUCCHINI: Suor Angelica** Victoria de los Angeles, Fedora Barbieri, Tullio Serafin conducting.\* One-act opera, complete on 1 record G 7115

**ROSSINI: The Barber of Seville** Gino Bechi, Victoria de los Angeles, Nicola Monti, Tullio Serafin conducting. 3 records GCR 7138

**PUCCHINI: Gianni Schicchi** Tito Gobbi, Victoria de los Angeles, Gabriele Santini conducting.\* One-act opera, complete on 1 record (S) GAR 7179

**VERDI: Simon Boccanegra** Tito Gobbi, Boris Christoff, Victoria de los Angeles, Gabriele Santini conducting.\* 3 records GCR 7126

All include line-by-line bi-lingual libretto.

Prefix S indicates stereo version available.

\*Featuring Orchestra of the Rome Opera House





long-disproved attribution of the *Adoramus Te* to Palestrina.

Respighi's *Pini di Roma* is something else again, for here if ever is music that might have been specifically composed for Stokowski's unique talents and in which he actually is far less emotionally mannered. Sonically, this disc is so broadspread, pellucid, and brilliantly detailed that at first I was quite deluded into assuming it was stereophony. The actual SD, which I haven't yet heard, must be even better—although it's hard to imagine how it can be. But, more surprisingly, even the sonic splendors here are scarcely as profoundly impressive as the verve, restraint, and poetic eloquence of the reading. No other version I've ever heard, including Toscanini's, approaches this one, which wholly warrants the rarely deserved accolade of "definitive." R.D.D.

RITA STREICH: *Mozart Concert Arias*

*Ah se in ciel, benigne stelle*, K. 538; *Vado, ma dove?*, K. 583; *Popoli di Tessaglia*, K. 316; *Vorrei spiegarvi, oh Dio!*, K. 418; *No, no, no, che non sei capace*, K. 419; *Mia speranza adorata!*, K. 416; *Nehmt meinen Dank*, K. 383.

Rita Streich, soprano; Bavarian Radio Symphony Orchestra, Charles Mackerras, cond.

• DEUTSCHE GRAMMOPHON DGM 12012. LP. \$4.98.

• • DEUTSCHE GRAMMOPHON DGS 712012. SD. \$5.98.

Rita Streich offers further evidence here as to her technical security and range, and in these respects this German coloratura ranks with today's best. Her tone is consistently lovely, her attack clean, her articulation of all manners of embellish-

ment above reproach. Miss Streich, however, apparently subscribes to the theory that Mozart intended his concert arias to be sung as vocalises, without the slightest hint of emotional coloring. This approach leaves me cold, unless the singer is of a sort who can turn the music into a real bravura display, and Miss Streich's gifts are not quite that extensive. The notes of *Popoli di Tessaglia* are all there, but there is no hint of the mourning Alcestis. In this regard I can do no better than to quote Lilli Lehmann, who in her preface to the Peters Edition of the Mozart arias said that the recitative must be sung "*wie eine lebendige Theaterszene*" ("like a living theatrical scene . . . Mozart was no pedant, no schoolmaster—he made concessions to his artists and left to the singer what belongs to the singer, as did all great musicians of the time."). Amen. Those for whom the notes themselves are enough will find this a satisfying disc; the accompaniments are proper and the sound good, though dry for my taste; texts and translations are provided. C.L.O.

JOAN SUTHERLAND: *Operatic Recital*

Donizetti: *Lucia di Lammermoor*: *Regnava nel silenzio*; *Il dolce suono*; *Ardon gl'incensi*. *Linda di Chamounix*: *O luce di quest'anima*. Verdi: *Ernani*: *Ernani, involami*. *I Vespri Siciliani*: *Merce, diletti amiche*.

Joan Sutherland, soprano; Nadine Sautereau, soprano; Paris Opéra Chorus; Orchestre de la Société des Concerts du Conservatoire de Paris, Nello Santi, cond. • • LONDON 25111. SD. \$5.98.

The recent reports out of England on this young Australian soprano have been nothing short of ecstatic, and her recent Covent Garden appearance as Lucia was an unequivocal triumph. Her first recital for London Records leaves no doubt at all as to her natural gift or the thoroughness of her schooling. Her voice is fresh and free, with resonances well blended except at the bottom of her impressive range. She has a very pretty trill (not at all a common thing any more, even among coloraturas) and a nice sense for the lilting rhythms of the Donizetti numbers. But everything on this disc receives the same careful treatment, filtered through the same silvery tone; she never becomes very intense, and I am not convinced that she is yet "inside" the music. At present, she uses a little glide as a means of getting down off too many notes in the upper register, and some phrases are disfigured by it.

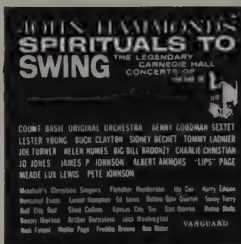
The *Lucia* excerpts are her best. Even here, I wish she would calculate a bit less and empathize a bit more, but there's no denying that the vocalism, as such, is remarkable. The Verdi numbers want more punch and more body of tone, though I am grateful for the soaring ease of her "*Ernani! involami*." Since Miss Sutherland clearly has the equipment, I hope she will soon feel secure enough to devote more effort to communication, rather than mere tasteful vocalism. The accompaniments are just that, correct but not very uplifting. The London sound is fine. C.L.O.



## TRIBUTE TO CARNEGIE HALL

The passing of the wonderful old building, announced for the end of the 1959 season, stirs up memories of historic events. Among them is the "Spirituals to Swing" concert of December, 1938 (followed by another in 1939) which was the first time that blues, gospel songs and jazz were heard in the hall consecrated to Bach, Beethoven and Brahms. The importance of the event was its confirmation that jazz belonged there, as a vital American music of deep folk roots. The participants were inspired and the music was glorious. We are proud to present, as a memento of the great days of Carnegie Hall, the best of these two memorable concerts. We think that not only the jazz lover, but everyone interested in the living musical currents of our time, will want it.

Send for Catalogue to: Vanguard Recording Society, Inc., 154 West 14 Street, New York 11, N. Y.



### John Hammond's SPIRITUALS TO SWING

The legendary Carnegie Hall Concerts of 1938/39

Featuring the Count Basie Band, Benny Goodman Sextet, Mitchell's Christian Singers, Big Bill Broonzy, Golden Gate Quartet, Sidney Bechet, Lester Young, James P. Johnson, Charlie Christian, and other stars.

2-12" boxed, with illustrated notes VRS-8523/4 \$7.96

"The most impressive aspect of these recordings is the freshness and vitality of the playing by virtually everyone who is heard. . . . It would be difficult to imagine a more consistently rewarding set of jazz recordings."

John B. Wilson, N. Y. Times



### The Definitive Recording

J. S. BACH: ST. MATTHEW PASSION

Stich-Randall, Rössl-Majdan, Ebrellius, Kmentt, Braun, Berry. Mogens Wöldike, conductor

A Bach Guild Anniversary Special 4-12" boxed with brochure

MONAURAL BG-594/7 \$11.90 STEREO LAB BGS-5022/5 \$17.85

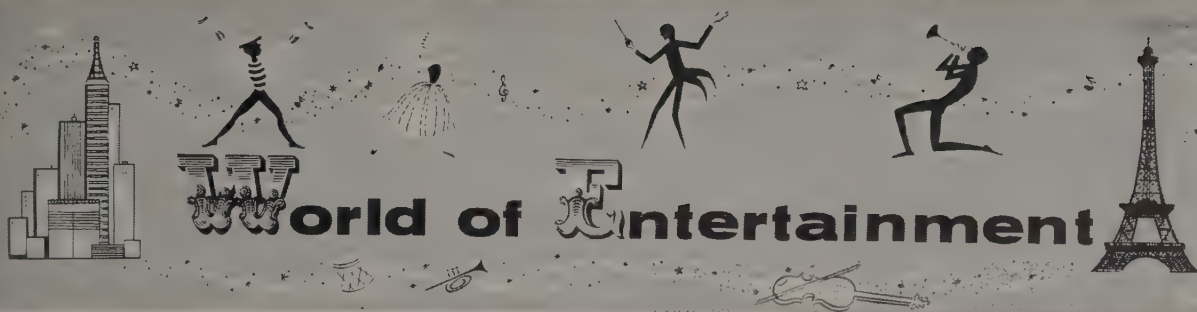
"The most satisfactory and interesting St. Matthew Passion ever brought to records."

Harold C. Schonberg, The Gramophone, Oct., 1959

"If it's first class recording more than anything else you want, this is the set for you."

Nathan Broder, High Fidelity, Dec., 1959





## Here at Home

**"Dinah, Yes Indeed."** Dinah Shore; Orchestra, Nelson Riddle, cond. Capitol ST 1247, \$4.98 (SD).

This superbly sung program of great standards marks Dinah Shore's debut as a Capitol artist. To call the occasion "auspicious" would be something of an understatement; this is not only the best recording ever made by the Tennessee thrush (and I am not forgetting those wonderful sides made with the Chamber Music Society of Lower Basin Street many years ago), but it's also one of the finest albums, by any female singer, issued over the past year.

Leaning heavily on ballads, Miss Shore illuminates each one with warm, smooth-as-honey tones and distinctive phrasing. Furthermore, she seems to have abandoned a good many of the little vocal tricks so noticeable in her previous work. Their disappearance is all to the good, for she now seems to be singing with much more depth and feeling. When in the mood, she can also swing with the best in the business, as she proves in a rousing version of *Yes Indeed*; and I liked, too, her handling of *Falling in Love with Love*, brilliantly arranged by Nelson Riddle and lovingly projected by Miss Shore. Riddle's arrangements, as well as his sympathetic support, go a long way to make this an exceptional album.

**"Leave It to Jane."** Recording with the cast of the 1959 New York production. Strand SLS 1002, \$5.98 (SD).

A recording of Jerome Kern's 1917 musical *Leave It to Jane*, made by the cast of the current off-Broadway revival, is as unexpected as it is welcome. To waste no time about it . . . it's a pure delight. A great deal of my own pleasure is due to the fact that the show turns up without any misguided attempts to modernize the music, to update the lyrics, or to turn it into a big, overblown production. It has been left for what it is, a period piece. Although originally produced at the Longacre, *Leave It to Jane* belongs to those legendary musicals known as "The Princess Theatre Shows," along with *Nobody Home* and *Very Good Eddie* (1915), *Oh, Boy* (1917), and *Oh, Lady, Lady* (1918). Because the Princess was merely a little bandbox, big productions were out, and intimate musicals in. For

these, Bolton and Wodehouse provided witty books and lyrics, and Kern delicious scores.

Some of the music from these shows has previously been available on discs, but this represents the first complete recording of one of Kern's early scores. A remarkably tuneful work it is, too, with no less than six songs any audience will be humming as they leave the theatre. Best remembered are the syncopated title tune, the gay *The Crickets Are Calling* (usually done in slower tempo than it is here), and one of Kern's most haunting strains, *The Siren's Song*. Add to these the charming duet *The Sun Shines Brighter*, the wistfully romantic *Wait Till Tomorrow*, and the humorous *Cleopaterer*, and you see that Kern was more than liberal with good songs. The young and enthusiastic cast do well by the composer's music, with the work of Angelo Mango and Jeanne Allen being particularly outstanding. (The latter, who has an Ethel Mermanish manner, should go on to bigger things.) Appropriately small-scaled orchestral accompaniment, under the direction of Joseph Stecko, sustains the intimacy of the production, and the stereo sound, apart from an occasional feeling of too wide separation, is excellent. I very much hope that this is merely the first of a series from Strand.

**"The Velvet Side of the Roaring Twenties."** The Neighborhood Kids; The Corner Quartet; The Grand Street Harmony Club. 20th-Century Fox 3017, \$3.98 (LP).

The most refreshing aspect of this re-



Dinah Shore: smoother than honey.

cording is that it avoids the *Ain't She Sweet* or *Yes Sir, That's My Baby* type of song that today's listeners have been led to regard as typical of the Twenties. For a change—and how welcome the change is—here are a score of delightful ballads from the days of flappers, rum runners, and hip flasks. If you are old enough to recall songs like *June Night*, *Yearning*, *Get Out and Get Under the Moon*, I think you'll revel in this collection. (One number, I expect, crept in more by association than anything else; *Happy Days Are Here Again* belongs actually to the Thirties, as anyone who heard Andy Sanella play it, every morning, could testify.) But what matter. . . . The three singing groups do an excellent job on these old-timers; and since the arrangements sound much as they did in those far-off days, this is a record loaded with nostalgia.

**"Take Me Along."** Original Cast Recording. RCA Victor LSO 1050, \$5.98 (SD).

*Take Me Along* is a brisk, pleasantly folksy musical based on Eugene O'Neill's autobiographical comedy of youthful aspiration and indiscretion, *Ah, Wilderness*. For the most part, the authors have been reasonably faithful to O'Neill's original, and Robert Merrill has fashioned a bright and attractive score. It isn't exactly a masterpiece of melody, but every song is eminently listenable.

There isn't a really difficult vocal number, fortunately, since once again we have a musical with a cast who are actors rather than singers. The nearest approach to the latter is Eileen Herlie, whose small, sweet, quavery voice is perfectly suited to the role of Lily. She is completely winning in all her solo numbers, and wonderfully roguish, in a prim sort of way, in her duet with Gleason, *I Get Embarrassed*. As the somewhat harassed New England father, Walter Pidgeon gives a bluff, good-natured performance, half-singing, half-talking his easy way through his songs. Merrill has provided some sympathetic songs for the hero, Richard, and Robert Morse does well with them, especially in *I Would Die*. As Sid, the old personality kid Gleason gives a swaggering performance that smacks more of the vaudeville theatre than true musical comedy. However broad it may be, however, it is extremely effective, and in the later numbers, he is quite moving. The recorded sound is inclined to over-brightness, but has good directionality.



"Leroy Anderson Conducts Leroy Anderson." Decca DL 8865, \$3.98 (LP); DL 78865, \$4.98 (SD).

I've lost count of the number of times Decca has issued, reissued, and recompiled most of Leroy Anderson's music, but this release, like them all, is a charmer. Nobody in this country writes more delightful light music, and nobody manages to make it more appealing than does the composer when he turns conductor. Here are brand-new recordings, monophonic and stereo, of the old standards (*Blue Tango*, *Sleigh Ride*, *The Typewriter*, etc.) plus two new numbers salvaged from the musical *Goldilocks*, for which Anderson wrote the score. The charming ballad *Lady in Waiting* has been expanded into a short ballet sequence, and the song *Heart of Stone* is the basis for another brief ballet work, *Pyramid Dance*. Both are charming additions to the Anderson repertoire. The new recordings are a tremendous sonic advance on the earlier editions. The mono is excellent, the stereo outstanding, especially in *Bugler's Holiday* and *The Phantom Regiment*, though there is no number that does not benefit tremendously by the new process.

"Great for Dancing." Eddy Howard and His Orchestra. Mercury SR 60104, \$4.98 (SD).

This is a surprisingly well-played program of dance music by a band previously condemned to supporting the leader's vocal efforts. In fact, the excellent teamwork, the crisp orchestra playing, and the uncluttered arrangements suggest that this could easily be the David Carroll orchestra operating under a "Nom du disque." Not that the name really matters, since this is a record that will bring a good deal of pleasure to both listener and dancer. The former can just sit back and enjoy the relaxed performances of a group of old favorites; the dancer, particularly if he doesn't feel overspy, can revel just as easily in the smooth rhythms. Mercury's stereo sound here has a better than adequate spread, good depth and resonance.

"Now." Fred Astaire; Chorus and Orchestra, Pete King, cond. Kapp KL 1165, \$3.98 (LP).

To judge from this recording, the Astaire voice has deepened a good deal since I heard it last. It is still no great shakes musically, but it is serviceable enough; and any lack of purely vocal prowess is more than compensated by Astaire's adroit presentation and his knack of letting a winning personality shine through. Most of the songs in this program are from the memorable movies Astaire made in the Thirties. Many he has recorded before, and in definitive versions; but if you can possibly have a definitive version of a definitive version, you'll find it here. The only real newcomer is a smart rhythm song, *The Afterbeat*, a thoroughly typical Astaire number and one likely to develop into a new dance craze. Neat arrangements by Pete King and Marty Paich provide an added fillip to an excellent memento of late Astaire.

"Ted Straeter Sings to the Most Beautiful Girl in the World." Ted Straeter; piano; orchestra. Columbia CS 8170, \$4.98 (SD).

When Billy Rose's gargantuan musical entertainment *Jumbo* collapsed in 1935, Richard Rodgers' agreeable score seemed to be headed for oblivion. Fortunately, two numbers escaped this fate. *Little Girl Blue* was adopted by night club singers, and Ted Straeter latched on to *The Most Beautiful Girl in the World*. He, and he almost alone, has been singing, playing, and recording it ever since. Naturally it turns up on this program of dance music, with Straeter supplying the vocals and the piano work. Straeter's voice is a peculiarly half-musical one, used in breathless fashion, which somehow manages to be oddly attractive. The orchestra is a good society dance band, and it is not surprising that it has been delighting habitués of the Persian Room of the Plaza for many years. Nice, small-scaled stereo sound, particularly adaptable to the average-size living room. Dorothy Kilgallen's gushing liner notes add nothing to an attractive disc.

"Semprini's Piano." Albert Semprini, piano; The Abbey Orchestra. Capitol ST 10218, \$4.98 (SD).

Like his American counterpart Roger Williams, England's Albert Semprini is a pianist who shines brightest in the field of light or semiclassical music arranged for large orchestra and piano. In Semprini's case, the ratio of musicians (sixty) to pianist (one) seems at first glance too lopsided, but in items like *Three Coins in the Fountain*, *No Other Love*, or *Symphony* he can well hold his own. And he can do even better than that in Liszt's *Liebestraum*, the "Chopin" section of Schumann's *Carnaval*, or Chopin's *Nocturne in E flat, Op. 9, No. 2* (here called *Tristesse*), where the orchestral arrangements have been scaled down considerably. This is a particularly good record for occasional listening. The piano sound is unusually true, that of the orchestra quite lush, and both are admirably transmitted.

"The Game of Love." Vic Damone; Orchestra, Robert Smale, cond. Columbia



"Now": the real definitive Astaire.

CL 1368, \$3.98 (LP); CS 8169, \$4 (SD).

Vic Damone gets top billing here, but it is the unconventional orchestral arrangements of Robert Smale that walk off with top honors. Damone handles these romantic ballads with a nice appreciation for their mood and lyrical value, and he's in good voice (though still sounding like a carbon copy of Sinatra), but is not a dynamic enough vocalist to hold the listener's interest in his work while the orchestral arrangements offer so stiff competition. Featuring flute, celeste, harpsichord and other unusual instruments, the arrangements are fascinating and constantly surprising. Stereo pairs up the disposal of individual instruments quite strongly, its only advantage over the good monophonic version.

"Square Dancing Made Easy." Slim Jackson; The Promenaders; Calls by Slim Jackson. Epic LN 3607, \$3.98 (LP); BN 543, \$4.98 (SD).

For anyone who doesn't know a Do-si-do from an allemande right but who would like to be initiated into the mysteries of this most athletic form of terpsichore, the present album should prove the perfect guide. Slim Jackson enunciates the calls clearly—and at a speed reasonable enough to eliminate the possibility of any confusion in the set; the Promenaders play the country music briskly; and the unlikely event of your finding the art of square dancing still a mystery, the liner notes are admirably explicit as to the terms and patterns in use. There is little, if anything, to choose between the two recorded versions.

"The Music Goes 'Round and Around"

Original Hit Performances: The Late Thirties; Into the Forties; The Middle Forties; Into the Fifties; The Early Fifties; The Late Fifties. Decca DL 4000/05, \$3.98 each (Six LP).

Here Decca has exhumed from its vault some of its outstanding recordings made since the company went into business in August 1934. Understandably, the three early-period discs are the most interesting, since they contain many items that have long been out of print. DL 4000 offers, among other gems, Andy Kirk's *Until the Real Thing Comes Along*, Jimmie Lunceford's *Organ Grinder Swing*, Basie's *One O'Clock Jump*, and Ellington's *A-Tisket A-Tasket* (with Chick Webb). There is also Judy Garland's appealing *You Made Me Love You*—with the "Dear Mr. Gable" verses—one of her very best sides. On DL 4001 the most interesting items are Wood Herman's *Woodchopper's Ball*, Bob Crosby's *Big Noise from Winnetka*, a version of *Yes Indeed* by Bing Crosby, and Connie Boswell and Lionel Hampton's *Flying Home*, plus the first *Over the Rainbow* made by Judy Garland. DL 4002 is relatively a loss, except perhaps for popular songs by Dick Haymes (*You'll Never Know*), The Andrews Sisters (*Rum and Coca Cola*), and Hoagy Carmichael's version of *Huggin' and Chalkin'*. I'd recommend DL 4003 if only for Ray Bolger's *Once in Love with Amy* and his duet with Ethel Merman of *Dearie*; the



remainder of the numbers on this disc are pretty dull. Since DL 4004 and 4005 contain many numbers available singly on 45-rpm records, the 12-inch format seems unduly expensive. Where the original recordings date back some twenty years, the sound appears to have been enhanced slightly, and is certainly an improvement over the original issues. The early and mid-Forty sides still suffer from some surface noise common to the 78 issues of that day.

**"Leibert Takes You Dancing."** Dick Leibert, organ. Westminster WST 15043, \$5.98 (SD).

Today's mighty Wurlitzer organs, endowed with as many orchestral side effects as can be found in the ordinary dance orchestra, still can't provide the crisp beat and steady rhythm necessary for modern dances. Dick Leibert here tries to turn out a dance program, but his efforts are only occasionally successful. When he has the assistance of Bunny Shawker on bongos and drums, keeping a pronounced and steady beat, the result is fine. Elsewhere the rhythm tends to become slack, and in the slower numbers, where the organist is playing rather freely, the most accomplished dancer would find himself in trouble. The stereo sound is extremely effective and brilliantly reproduced. It was not intended to be overpowering, and the greater part of the program has a nice intimate quality.

**"Kiss Me Kate."** Capitol STAO 1267, \$5.98 (SD).

The tempus that fugits has not made any imprint on Shakespeare's *Taming of the Shrew*, on which the Spewacks based their book for the musical *Kiss Me Kate*. Nor has it dated in any way the Cole Porter lyrics and music, which both sound as fresh and ingenious today as they did eleven years ago. Unfortunately, it has laid a heavy hand on the voices of the principals of the original production, here assembled for a re-recording under Capitol auspices. Patricia Morison now sounds like an excessively shrill shrew, Alfred Drake more stuffy and churchwardenish than before, and Lisa Kirk, throwing the subtlety of her earlier performance out the window, sounds like Sophie Tucker, slightly subdued. Only Harold Lang and Lorenzo Fuller appear to have escaped the general decline, and even the latter's performance of *Too Darned Hot* is by no means equal to the earlier version. The stereo version has been skillfully managed where stage movement is concerned, and the sound is really impressive. These virtues, however, do not outweigh the considerable attractions of the original recording on Columbia OL 4140.

**"Enchanted Waltzes."** Bela Sanders and His Orchestra. Telefunken TP 2510, \$1.98 (LP).

Ten lilting waltzes of Austro-German derivation, superbly performed. For those who can manage the usual faster waltz tempo used by most Continental orchestras this is an excellent dance program; others are advised to sit these out,

and simply be beguiled by the luscious melodies of Ziehrer, Lincke, Lehár, and Strauss. Good sound, though needing some reduction of the top end. Previously released, with two additional waltzes, as Telefunken LGX 66052, at \$4.98, at its cheaper price this disc obviously represents an attractive buy.

JOHN F. INDCOX

## Foreign Flavor

**"Caramba!"** Richard Hayman and His Orchestra. Mercury MG 20431, \$3.98 (LP).

A resplendently engineered big-band treatment of Latin-American themes woven together in a "Day of the Bullfight" suite. To display dawn and its imminent tension, Hayman employs the prelude to the film *Captain from Castile*, follows with a series of musical vignettes (notably an electrifying treatment of *La Virgen de la Macarena*), and finishes with *Twilight on the Pampas*. Although the music often lacks even the most tenuous relationship with the *corrida*, it all has its own interest and is played with great verve and color. To repeat, the recorded sound is absolutely dazzling.

**"Japan: Its Sounds and People."** Capitol ST 10230, \$4.98 (SD).

A big *banzai!* to Capitol for this superb sonic portrait of the strange amalgam of West and East that constitutes contemporary Japan. Here are the *samisen* and the organ, the sounds of traffic and the sounds of temple bells; here too is a solitary night watchman clacking his traditional sticks as he shouts warnings against fire, the chugging of ferryboats along Tokyo's Sumida River, the loneliness of a noodle-seller's piped tune, the simplicity of an ancient cradle song. Rose Okugawa's ungimmicked commentary links the parts into a whole that will fill old Asia hands with nostalgia, and entice others to visit Japan at any price—even a reenlistment.

**"Monsieur Georges Brassens Sings . . . with His Guitar."** Epic LN 3619, \$3.98 (LP).

Georges Brassens will never win any *Grand Prix du Disque* for his vocal gifts. His voice is of limited range, his enunciation sloppy. But Brassens is a terrifyingly effective *chansonnier*, and to a *chansonnier* vocal quality is nothing—impact alone counts. Take the straightforward introductory song which commences, "*Je suis pornographe du phonographe*" ("I am the pornographer of the phonograph"): Brassens calmly flays everyone who has ever sung or heard a risqué song. Other high spots are the searing bitterness—counterpointed by a devastatingly bouncy rhythm—of *Le Cocu* (*The Cuckold*) and the fugitive tenderness of *Au Bois de mon Coeur* (*In the Wood of My Love*). Brassens himself composed all of the dozen songs in this well-recorded disc. Epic provides comprehensive summaries a half-step removed from actual translations.

**"Takarazuka Dance Theatre."** Takarazuka Grand Theatres in Japan. Columbia WL 163, \$4.98 (LP); WS 315, \$5.98 (SD).

A recording is not quite a substitute for actual attendance at a Takarazuka Dance Theatre performance, but Columbia very nearly succeeds in making it one. This record presents, at least, a dazzling array of musical selections—some composed especially for the dances, others arranged from traditional Japanese songs. The vocalists sing the melodies with bell-like clarity, and brilliant orchestration suggests the spectacular precision of the dancers. In keeping with the Takarazuka principle of fusing Oriental themes with the theatrical *expertise* of the West, the instrumentation is Western but the flavor of Japanese music is never abandoned. Both mono and stereo versions are excellent, with the latter having a slight edge in conveying the excitement of the performances.

**"Rhythm of Spain."** Curro de Utrera; Rafael de Cordobes, guitar. United Artists UAS 6054, \$4.98 (SD).

With this release, United Artists makes an exceptionally fine addition to the growing galaxy of brilliant flamenco discs. Curro de Utrera is a credit to his homeland, Andalusia, where flamenco music is heard in its purest form. His voice, powerful and impassioned, is a marvel of flexibility in the complex melodic lines of the *polo*, *cana*, and *siquiriyas* (more difficult modes of *cante jondo*), and the record is further distinguished by the electrifying dexterity and emotional restraint of guitarist Rafael de Cordobes. Both artists have been given superb reproduction.

**"Austria Revisited."** Vienna Choir Boys. Capitol T 10217, \$3.98 (LP).

The Wiener Sängerknaben, or Vienna Choir Boys, have achieved a world-wide renown both through their tours and their regular Sunday appearances at home with the Vienna Philharmonic Orchestra and the Vienna State Opera. Lightness and vivacity mark their close-textured performances in this crisply engineered release, and give freshness to a wide-ranging program of folk songs, lullabies, and Viennese favorites. The ensemble is particularly moving in Brahms's *Cradle Song*, particularly gay in the traditional *A Hunter from Kurpfalz*.

**"Tahiti."** The Surfers. HiFiRecord R 417, \$4.95 (LP).

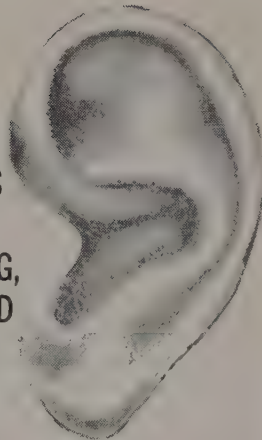
Veterans of three previous island forays for HiFiRecords, the youthful Surfers are wise in the ways of the South Seas Quartet. There is sweetness and studied lyricism in their style, and it's excellently set off by a suave rhythm quintet. The reproduction, however, is somewhat thick-textured, and the Surfers' repertory—including *Song of Old Hawaii*, *My Wahine and Me*, and *Beauty Hula*—smacks rather more of the fiftieth State than of Tahiti.

**"Folk Songs from Around the World."** United Nations Singers. Coral CRL 757301, \$4.98 (SD).

Twenty-five nationalities are represented



THE EAR  
THAT HAS  
HEARD  
EVERYTHING,  
HAS HEARD  
NOTHING  
UNTIL  
IT HEARS



## BILLY MAXTED

One of the best recorded jazz albums to date, by one of the top groups of its kind. Billy Maxted and his Manhattan Jazz Band bring you such all time favorites as: Bourbon St. Parade, Tailgate Rumble, Tin Roof Blues and Parade of the Saints.

Available both  
in Stereo and Monaural

HI-FIDELITY

SEECO

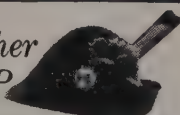
STEREOPHONIC RECORDS



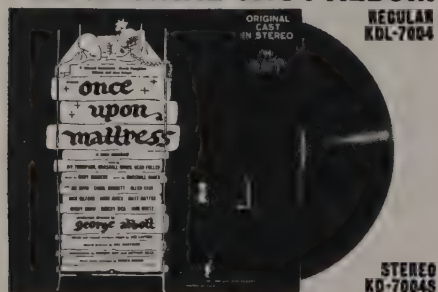
CELP 438

SEECO RECORDS, 39 W. 60 ST., N.Y.C.

...a new feather  
in our KAPP



THE GREATEST SLEEPER EVER  
TO HIT THE MUSICAL STAGE!  
THE ORIGINAL CAST ALBUM



ONCE UPON  
A MATTRESS

IN REGULAR & FULL-THEATER STEREO

FREE: Send for our latest full color record catalog  
Kapp Records, Inc., 136 East 57th St., New York 22



in this chorus, composed of members of the U.N. Secretariat staff, and each song on their program here is sung in a different language. Add the fact that many of the members do not read music and that there is a tremendous turnover in their ranks, and you'll appreciate how ambitious an undertaking this is. Under Donald Read's direction it comes off remarkably well; the group not only displays an extraordinary depth of feeling but maintains a highly professional quality of choral singing. Except for some distortion in the upper register, the sound is adequate—but no more than that.

"All the Way." Emil Stern, piano; rhythm group. Felsted FS 17506, \$4.98 (SD). Deft fingers on the keyboard and a light, caressing way with a melody put Frenchman Emil Stern at the head of the cocktail hour class. This is an easy and entertaining recital—so much so that *Ay! Mourir pour Toi* merely implies drowning in the next Cinzano. In addition to a good deal of tape hiss, the stereo sound is somewhat uneven; Emil's piano gravitates from center to right, slyly but disconcertingly.

"Continental Favorites." Caterina Valente; Werner Mueller and His Orchestra. London TW 91198, \$4.98 (LP).

Although Caterina Valente reputedly is a "chanteuse internationale," her repertoire is limited here to French and German songs, except for two Italian selections—*Non e Così* and Modugno's *Ciao, Ciao Bambina*—which are also sung, inexplicably, in German. Her voice, pleasant and mellow in the middle range, takes on excessive harshness when she reaches for high notes, which she tends to shriek out. Miss Valente's renditions are reproduced with clarity, but the accompaniment of the chorus is, invariably, muffled.

"Tequila." Arcadio Elias and His Mariachi Nacional. Dot DLP 3217, \$3.98 (LP).

A well-chosen collection of Mexican favorites including, in "mariachi" style, Señor Bob Wills's *San Antonio Rose* and *La Varsoviana* (Put Your Little Foot). Elias and his band convey the brassy timbre of genuine mariachis, but unfortunately, with spotty engineering, this brassiness sometimes grates on the ear.

"Passport to China." Chinese National Song and Dance Ensembles; Chenkheng Yin, Tsu Te Fang, conds. Artia ALP 112, \$4.98 (LP).

The Chinese music represented on this American release from the Czech Supraphon catalogue—while performed with traditional Chinese concern for individual notes and their ramifications—shows very decided Western influence. Both *The Bubbling Brook* and *The River Tatu*, conducted by Tsu Te Fang, sound disconcertingly like American cantatas written with Chinatown in mind, although the four selections guided by Chenkheng Yin hew more closely to the harsh sonorities of old China. While the sound is acceptable, voices tend to be distantly miked and strident. Credit

should be given, however, for a striking attractive album and notes that are model of cogency.

"Bullring! The Sounds and Story of *Corrida*." Carlos Arruzza, commentator. Riverside RLP 5501, \$5.95 (LP).

If you're already an *aficionado* of the *corrida*, this record won't impress you; if you're not, it won't make you one. Side 1 is devoted to an interview between the narrator and Matador Carlos Arruzza, who makes an attempt to dispel some common misconceptions about bullfighting. Side 2, recorded at two actual bullfights, tries hard to reproduce the excitement and tension of the spectacle but falls far short of success.

"Bésame!" Sara Montiel. Columbia W 149, \$4.98 (LP).

It's possible that a contingent of male listeners will succumb to the languorous charms of velvet-voiced Sara Montiel, but probably even those most susceptible to vocalised aphrodisiacs will become bored by the monotony of this disc. Each selection is like the one that has gone before and the one that follows: *Bésame Mucho* (Kiss Me Lots), *Mil Veces* (A Thousand Times), *Mil Besos* (A Thousand Kisses), *Acercate Mas* (Come Closer). In addition, Señorita Montiel's voice is consistently overmiked, and its heavy breathiness thereby intensified.

O. B. BRUMMEL

hi-fi music ©

"Pop Concert, Latin America." Cleveland Pops Orchestra, Louis Lane, cond. Epic LC 3626, \$4.98 (LP); BC 1047, \$5.98 (SD).

The praises lavished on both the programming and recording of Lane's "Pop Concert, U.S.A." of last April must be repeated here. In addition to perceptive musical glimpses of our Southern cousins' music from the "outside" (such as Gershwin's too seldom heard *Cuban Overture* and Benjamin's even less well-known but highly evocative *From San Domingo*), the conductor also presents both familiar and novel native works: Lecuona's *Andalucía* and *Malagueña*, and the ever-captivating Villa Lobos *Little Train of Caipira*, on one hand; on the other, Galindo's improvisatory *Sones de Mariachi* and—best of all—Guarnieri's superbly exciting toccatalike samba, *Danza Brasileira*. All of these are played with immense gusto, and all of them are recorded with great power in big-hall acoustics. The stereo edition is recommended, both for its superior atmospherics and greater kindness to the high-string intensities, which become rather harsh in the monophonic version.

"Stereo Showcase." Capitol SKAO 1268, \$4.98 (SD).

One of the most effective stereo demos to date, featuring pops materials only (topped by Les Baxter's ingeniously stereoeistic scoring of *Banana Boy* and Felix



Slatkin's virtuoso big-band performance of *American Patrol*) and happily free from any spoken narration or sales plugs. The recording is Capitol's broadest and most ultrabrilliant throughout, and the accompanying 12-page illustrated booklet not only provides unusually detailed notes, but in many instances shows seating diagrams of the participating ensembles—a practice which every stereo release might profitably emulate.

"Hands Across the Sea." Eastman Wind Ensemble, Frederick Fennell, cond. Mercury MG 50207, \$3.98 (LP); SR 90207, \$5.95 (SD).

Interesting and impressive as Fennell's concert-band releases invariably are, this is perhaps one of the most attractive programmatically and certainly one of the most striking for its technical qualities—notable in particular for an enormous dynamic range and an almost overpowering "presence" of the percussion section in the stereo edition (the even higher-level LP is tonally sharper, harder, more "sensational," and less natural). Besides such relatively familiar materials as Sousa's title piece, Tietke's *Old Comrades*, Ganne's *Père de la Victoire*, and Eric Coates's *Knightsbridge March* (taken here so slowly and in such sharply delineated fashion that it sounds surprisingly novel), Fennell ventures far off the usual band program paths to bring us a slashingly exciting performance of Prokofiev's Op. 99 March, the florid *Golden Ear* by Mariano San Miguel, the extremely odd and gusty *Inglesina* by D. Delle Cese, and—best of all—the wondrously lilting and haunting *Aldres March* by Johannes Hanssen. James Austin is the dazzling trumpet soloist in this last as well as in several of the other pieces.

John Sebastian: *Harmonica Recital*. Renato Josi, harpsichord and piano. Deutsche Grammophon DGM 12015, \$4.98 (LP); DGS 712015, \$5.98 (SD).

Larry Adler's only rival as a virtuoso exponent of the chromatic harmonica's serious musical potentialities demonstrates them again in an excellent recording of a Veracini Sonata No. 1 in F and Teleman Sonata No. 1 in G minor (original scoring unspecified). Played with unromanticized expressiveness, genuine verve and precision, and beautifully accompanied by a harpsichord, these two sonatas reveal the modern mouth organ's subtle variety of tonal coloring perhaps even more effectively than the fascinating contemporary works, written especially for the harmonica, which Sebastian plays on the "B" side: Milhaud's nostalgic *Chanson du Marin* and Hovhaness' rhapsodic *Six Greek Folksongs*. And all of these far overshadow the showpieces quite superfluously included. The monophonic edition is as clean and brilliant as the SD, but it is only in the latter that the harpsichord and piano tones ring most authentically and the piquant harmonica timbres float most airily.

Suppé: *Overtures*. Hallé Orchestra, Sir John Barbirolli, cond. Mercury SR 90160, \$5.95 (SD).

# The Landmarks of recorded Opera are on



Mozart: **LE NOZZE DI FIGARO**  
Siepi, Della Casa, Gueden, Vienna Philhar. Orch.—Kleiber.  
Stereo OSA-1402 Mono A-4407



Wagner: **DIE WALKÜRE—Act 3**  
Flagstad; Edelmann; Schech; Vienna Philhar. Orch.—Solti.  
Stereo OSA-1203 Mono A-4225



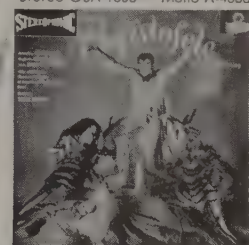
Puccini: **LA FANCIULLA DEL WEST**  
Tebaldi; Del Monaco; MacNeil; Orch. of L'Accademia di Santa Cecilia, Rome—Capuana.  
Stereo OSA-1306 Mono A-4338



Britten: **PETER GRIMES**  
Pears; Watson; Pease; Evans; Orch. of Royal Opera House, Covent Garden—Benj. Britten.  
Stereo OSA-1305 Mono A-4342



Wagner: **DAS RHEINGOLD**  
Flagstad; London; Svanholm; Vienna Philhar. Orch.—Solti.  
Stereo OSA-1309 Mono A-4340



Boito: **MEFISTOFELE**  
Siepi; Del Monaco; Tebaldi; Orch. of L'Accademia di Santa Cecilia, Rome—Serfin.  
Stereo OSA-1307 Mono A-4339

and

## now!



Puccini: **LA BOHEME**  
Tebaldi; Bergonzi; Bastianini; Siepi; Orch. of L'Accademia di Santa Cecilia, Rome—Serfin.  
Stereo OSA-1208 Mono A-4236



Verdi: **AIDA**  
Tebaldi, Sionato; Bergonzi; Vienna Philharmonic Orchestra—Von Karajan.  
Stereo OSA-1313 Mono A-4345

LONDON RECORDS, INC., 539 W. 25 STREET, NEW YORK 1, N. Y.



**Suppé Overtures.** Vienna Philharmonic Orchestra, Georg Solti, cond. London CS 6146, \$4.98 (SD).

Although to my mind the ideal recorded performances of Suppé were provided once and for all by Henry Krips on an Angel stereo tape and disc, many listeners may have preferred the more extroverted treatments by Barbirolli, only three of which were released in the Mercury two-track tape of November 1958. It is good to have all six (*Light Cavalry, Morning, Noon and Night, Poet and Peasant, Pique Dame, Jolly Robbers, and The Beautiful Galatea*) in the present stereo disc edition, which sounds mightily impressive both for the razzle-dazzle orchestral playing and brilliant big-hall sonics—that is, until one hears the Solti disc. The latter includes only the first four of

these overtures, but it demonstrates even harder-driven and more precise orchestral virtuosity, as well as the further advances in technology achieved only within the last year. Here the recording is even bigger, livelier, more incisively detailed, and more dazzlingly glittering. Solti seems almost cynically determined to extract the last drop of blood from his warhorses to make a hippodrome holiday, but whatever his motives, he—and his engineers—certainly do succeed in providing a truly extraordinary sonic spectacular.

**Dukas-Falla-Ravel Program.** Symphony Orchestra of the Belgian National Radio, Franz André, cond. Telefunken TCS 18008, \$2.98 (SD). Extremely transparent recording and

André's precisely controlled and brightly colored performances are the attraction of this bargain-price stereo disc; its shortcomings are the lack of really full-blooded sonorities and the overobjectivity of the readings. There are many fine details in the *Bolero* (one of the faster versions at 14:40) and *L'Apprenti sorcier*, but both works lack dramatic weight and climactic impact. Falla's *Nights in the Gardens of Spain* comes off best, even though it lacks full atmospheric magic. And why is the notably gleaming-toned solo pianist denied labeling credit?

**Rossini Overtures.** New Symphony Orchestra of London, Kenneth Alwyn cond. Richmond S 29058, \$2.98 (SD). This must be one of English Decca's low-price "Ace of Clubs" originals, rather than a reprint of an earlier recording, now withdrawn from the regular English Decca/London series. Although the recording sounds recent and is beautifully blended and transparent, it—or the New Symphony itself—is singularly lacking in substantial tonal body. Alwyn's performances (*Semiramide, The Silken Ladder, The Barber of Seville, and William Tell*) are similarly clean-cut and lightweight, pleasantly vivacious in their lighter moments, but overintense elsewhere.

**"A High-Fidelity Introduction to the World-Famous Wurlitzer Pipe Organ."** Don De Witt, Dick Scott, Johnny Seng organ. United Artists UAS 5059, \$4.98 (SD).

The instrument in question is identified only as the "four-manual Wurlitzer formerly owned by Paramount Pictures Corp.," but for once in a movie-organ release the jacket notes provide detailed stop specifications; and the present highly stereoistic, quite closely miked yet reverberant, recording effectively demonstrates the wide range of registration available. The dozen selections themselves are all pops tunes, mostly delivered with synthetic vivacity and full-organ blare, but the four pieces featuring Dick Scott, while little less coarse and blustery than the rest, are notably freer from interpretative mannerisms than those by De Witt and Seng.

**"Holy, Holy, Holy."** Roger Wagner Chorale and Capitol Symphony Orchestra, Roger Wagner, cond. Capitol SP 8498, \$5.98 (SD).

I'm not sure what the audience which will relish these suave versions of popular church-music favorites will make of the true masterpieces (Bach's *Jesu, Joy of Man's Desiring* and the final chorus and chorale from the *St. John Passion*) also included here. I am sure, however, that no Bachian connoisseur can approve of the overexpressivity and meandering quality of the latter. The unexaggerated stereoism floats the fine voices beautifully and also does full justice to Greig McRitchie's sonorous but not overfanciful orchestrations, but Wagner's readings lack conviction in themselves as well as the eloquent simplicity which Robert Shaw has brought to many of the same materials.

# AVAILABLE NOW!

For the  
first time in  
the U.S.A.

the fabulous  
Super Sound  
System of...

# Musidisc



**CUBA LIBRE**  
The famous "Romantics de Cuba Orchestra" in an exciting performance of well-known Central American hits. 50 musicians in this great dance album.

M-6001 MS-16001\*



**THE MAGIC STRINGS**  
The world's most fabulous orchestra. Two separate and complete 40 violin sections, plus 16 brass instruments add to the superb performance of "The Magic Strings".

M-6002 MS-16002\*



**STARBUCKS SAMBA**  
South America's Greatest Dance Band — The Pan American Orchestra, playing favorite American and Latin standards in authentic Brazilian beat. 20 "caliente" mixed voices add color, warmth, excitement, to each selection.

M-6003 MS-16003\*



**OPERA FANTASY**  
Featuring the "Musidisc Symphony Orchestra" ... 100 musicians performing magnificently the most beautiful famous opera arias. A delight to opera fans and music lovers of all ages.

M-6004 MS-16004\*



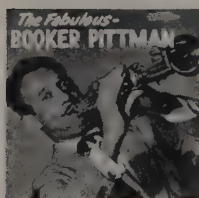
**ITALY TODAY**  
One of the most spectacular albums ever recorded, featuring "The Roman Strings", playing modern hits of Italy.

M-6005 MS-16005\*

## LOOK FOR THESE NEW FEATURES...

- The MUSIDISC Super Sound System
- The MUSIDISC Super DeLuxe Package
- The MUSIDISC Audio Laboratory Control
- The MUSIDISC Exclusive Outstanding Orchestras

Monaural — \$3.98 \*Stereo — \$4.98



**The Fabulous BOOKER PITTMAN**  
The greatest soprano sax in the world, featuring "New Orleans Jazz". The Super Sound System.

M-6006 MS-16006\*

**HOT**  
With "El Cubanito", the popular South American movie and nightclub singer, making his debut in the U.S. with his Cha Cha Orchestra.

M-6007 MS-16007\*



**LATIN MAGIC**  
The second "Romantics de Cuba Orchestra" L.P., this time presenting 24 international standards in a romantic latin style.

M-6008 MS-16008\*



**Musidisc INTERNATIONAL INC.**

666 Fifth Avenue • New York 19, N. Y.



**"Military Marches of Sweden."** Army and Navy Corps Bands of Stockholm, Mare de la Berg and Bertil Driving, respectively, conds. London SW 99003, \$4.98 (SD).

The performances here are seldom more than routinely blustery (with the Navy Band on the "B" side proving to have somewhat less hard tonal qualities), but the dozen Swedish marches themselves are refreshingly novel—with honors going to the Army's jaunty *Kungl: Gotlands Infanterireg Marsch* and the Navy's swinging *Svensk: Signalsmarsch Nr. 1*. And the moderately stereoisitic recording provides admirably natural—and undoubtedly highly authentic—sonics throughout.

**"Pop-Overs."** Eastman-Rochester Pops Orchestra, Frederick Fennell, cond. Mercury MC 50222, \$3.98 (LP); SR 90222, \$5.95 (SD).

The LP version of this performance is considerably higher in level, heavier, and more keen-edged than the stereo disc, but even the latter seems somewhat coarse and overly detailed. This may be at least partly the fault of the orchestra (which seems to lack sufficient strings to balance its powerful wind and percussion sections) or even of the conductor himself (whose readings give more attention to details than to over-all dramatic continuity). At any rate, Fennell for once is disappointing, except perhaps in his forceful Shostakovich *Age of Gold* Polka and Sibelius *Finlandia*. Not only do the pops staples on this program suffer, but also such pieces as Glière's *Russian Sailors' Dance*, the Procession of the Nobles from Rimsky's *Mlada*, and the Polka and Fugue from Weinberger's *Schwanda*—where much more might reasonably have been expected.

**"Eddie Layton at the Mighty Wurlitzer."** Mercury MG 20433, \$3.98 (LP).

The Radio City Music Hall organ heard here is not that in the main auditorium but an instrument in the adjoining broadcasting booth, occasionally augmented by Doug Allen's snare drum and sock cymbal. Layton is conventionally schmaltzy in his slower pieces, yet even here his registrations are better varied than those of most Wurlitzerians and his blustery performances of *Enjoy Yourself*, *Bye Bye Blackbird*, *Ain't Misbehavin'*, etc., have considerable jauntiness. The constant clatter and tinkle of the decorative and rhythmic effects, however, become outright earsplitting in the exaggerated high-end brilliance of the extremely powerful and high-level monophonic recording. I imagine that this cutting tonal edginess is likely to be much less evident in the simultaneously released stereo edition.

**"Spike Jones in Stereo."** Warner Bros. WS 1332, \$4.98 (SD).

Remembering Spike's ribald extravaganzas of the past, I find his present "spooktacular in screaming sound" a sad disappointment. Here he merely provides unimaginative background effects for take-offs on horror movies and TV shows as they might be done by "monsters."

Only the sickest of juvenile *aficionados* will be amused. The exaggeratedly stereoisitic recording (with many cross-channel dialogues and duos) is brilliant, but the novelty sound effects themselves are pretty thin stuff.

**"The Red Army Marches in Hi-Fi."** Alexandrov Song & Dance Ensemble, Boris A. Alexandrov, cond. Artia ALP 113, \$4.98 (LP).

This Red Army group sounds to me intoxicated with its own virtuosity and patriotic fervor—singing and playing with indefatigable bluster, especially in the mostly martial works on the "A" side. The other side, devoted to the folk songs of neighboring countries, is somewhat better varied, although it too gets tiresomely

raucous in the present (Supraphon/Ramco) ultrabrilliant but decidedly top-heavy and too closely miked recording.


**"David Rose Plays David Rose."** M-G-M E 3748, \$3.98 (LP).

This is one of the highest-level monophonic discs I have ever encountered; and since it is coarsely as well as earsplittingly recorded, Rose's bid for Leroy Anderson honors has little chance of success. His *Holiday for Strings* is a fine *divertissement* (although it's been done more effectively elsewhere), but his ambitious Concerto (with Don Ferris as pianist) and *Majorca* are merely pretentiously melodramatic, while his shorter genre pieces are mostly inconsequential.

R. D. DARRELL

# GRADO

## "Truly the world's finest..."



Master Stereo Cartridge	\$49.50
Custom Stereo Cartridge	\$32.50
Micro Balance Tone Arm	\$29.95

Skilled watchmakers working to almost unbelievable tolerances, handcraft each GRADO Stereo Cartridge to a degree of performance which has become a universal standard of quality.

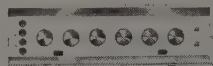
Extremely low surface noise due to phenomenally wide frequency response, coupled with extremely low distortion and excellent channel separation, achieve uncompromising realism. Full bodied sound alive with delicate timbres, combined with wide dynamic range, will thrill you with the impact of a live performance.

**GRADO LABORATORIES, INC.**

4614 Seventh Ave., Brooklyn 20, N. Y.—Export—Simontrice, 25 Warren St., N.Y.C.



Model S-5000, 20+20W Stereo Dual Amplifier—\$189.50



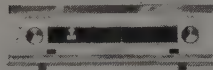
Model S-3000 II, FM Tuner—\$105.50



Model S-4400, Stereo Preamp.+36W Amp.—\$159.50



Model S-2000 II, FM-AM Tuner—\$145.50



Model S-1000 II, 36W Monaural Amplifier—\$109.50



The "complete matching home music center"  
—monophonic or stereophonic.

Again another year—recommended by one of the most respected and authoritative Research Testing Organizations as embodying more numerous, more advanced engineering "firsts"—more inherent quality for trouble-free operation—more real value for every dollar than many competitive products selling for more. PLUS: Features that in their unsurpassed engineering win the most discriminating audio-hobbyist; but also features that in their simplicity and ease of operation appeal to everyone—housewife, audio-novice, or just plain music lover. Cabinetry of quiet elegance that blends with any decor. And Sherwood, unmatched at any price, is Fair Trade priced for your assurance that once you have bought Sherwood, you didn't miss a better "deal" someplace else. Sherwood is only for those who want the ultimate. For further details write: Sherwood Electronic Laboratories, Inc., 4300 N. California Avenue, Chicago 18, Ill.

most honored of them all

SHERWOOD

## JAZZ

**Jimmy Cleveland:** "A Map of Jimmy Cleveland." Mercury 20442, \$3.98 (LP); 60117, \$4.98 (SD).

The colorless, ad-lib blowing atmosphere in which Cleveland is usually recorded has been abandoned this time in favor of some neat, unpretentious Ernie Wilkins arrangements which give the performances a suggestion of body. Cleveland responds by playing with warmth and a sense of involvement, a pleasant change from the staccato exercises he often favors. He is surrounded by a capable group including Ernie Royal, Jerome Richardson, and Don Butterfield. It's a pleasant, if scarcely distinguished, set.

**Ornette Coleman:** "The Shape of Jazz to Come." Atlantic 1317, \$4.98 (LP). "Tomorrow Is the Question!" Contemporary S 7569, \$5.98 (SD).

Coleman, who plays a flexible alto saxophone and has an eccentrically slashing yet detached manner of developing his solos, is being pushed as a potentially important influence on the future of jazz. On the basis of his current Contemporary disc and an earlier one on the same label, Coleman sounds more like an oddity than an influence. But on the Atlantic disc there are definite signs of a validly original approach. This approach uses Charlie Parker as a jumping-off point but, instead of indulging in the customary dilution of Parker's ideas, Coleman moves off in his own direction. On both discs he has the company of Don Cherry, a highly sympathetic trumpet player whose work many listeners may find more immediately communicative than Coleman's own.

A crucial difference between these two discs is in the selection of bassist and drummer to accompany Coleman and Cherry. On the Contemporary set, the accompanists are Shelly Manne and either Percy Heath or Red Mitchell, superb rhythm men. But Coleman's playing lies limply on top of their conventional playing. The drummer and bassist on the Atlantic disc are youngsters—Charlie Haden and Billy Higgins—who seem capable of adapting to the Coleman idiom. Their presence gives a cohesiveness to Coleman's ideas (all pieces on both discs are originals by Coleman), and the potentials of his approach become much more apparent. Although there is little indication that Coleman is particularly aware of pre-Parker jazz, traditionalists may be fascinated by the similarity between the lamenting wail that Coleman creates on *Lonely Woman* and the plaintive New Orleans dirges recorded by the Eureka Brass Band and the Young Tuxedo Band.

**Miles Davis:** "Jazz Track." Columbia CL 1268, \$3.98 (LP).

The score created by Davis for a French film, *Elevator to the Scaffold*, occupies one side of this disc. It is unusual in that Davis, working with a French group which includes pianist Rene Urteger, tenor saxophonist Barney Wilen, and bass-

ist Pierre Michelot, improvised these performances while watching the film. The result is a score that is freer than those cut to fit film sequences. Davis makes extensive use of his slow, soaring, muted lines to produce a fitting lonesome and lost effect. This mood is sustained throughout most of the score, but Davis and his associates keep shifting it just enough to avoid monotony. Wilen and Urteger have slight opportunity to be heard, but Michelot is a mountain of rhythmic strength and has one brilliantly developed solo which is just about as far from the usual show-off bass solo as one can imagine. The disc is filled out by three pieces by Davis' late sextet which have a leftover quality about them.

**Vic Dickenson and Joe Thomas:** "Mainstream." Atlantic 1303, \$4.98 (LP).

Of the two groups featured on this disc the one led by trumpeter Joe Thomas arouses the most immediate interest because of its relatively adventurous personnel. In addition to Thomas, an all-but-forgotten onetime Jimmie Lunceford trumpeter, it includes trombonist Dickie Wells, tenor saxophonist Buddy Tate, and clarinetist Buster Bailey. But, except for a long ad-lib blues, its performances are ragged and lumpy, and only Tate and Johnny Latman, a second trumpeter, solo effectively. Thomas and Wells contribute their only interesting work on the blues but even here they are overshadowed by the lithely swinging Tate. In Dickenson's group, which is granted only two selections, are Buck Clayton, Hal Singer, and Herbie Hall, all playing with quiet purposefulness; but the most provocative man in this outfit is pianist Al Williams, whose tasteful and piquant fills are of immeasurable help to both solos and ensembles.

**Ella Fitzgerald:** "Sings the George and Ira Gershwin Song Book." Verve 4024, 28, \$4.98 each (Five LP). (Also available in a cardboard box, \$25; in a walnut box, \$100.)

For a feature review of this album, see p. 63.

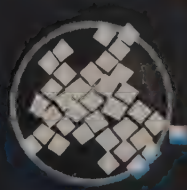
**Benny Goodman:** "Benny Goodman Rides Again." Chess 1440, \$3.98 (LP).

The Goodman big-band and small groups heard here appear to be the same as those on Goodman's earlier *Happy Session* (Columbia CL 1324), but this is a much brighter and more consistently swinging record. It is, in fact, the best new disc Goodman has made in many years, although in a sense it is not new at all. The big-band selections are Goodman successes of the early Forties (*Mission to Moscow*, *The Earl*, *Benny Rides Again*) played with solid ensemble cohesion but not quite the bite of the original recordings. Goodman, however, seems to have regained some of his old vitality in these pieces and plays with more warmth and interest than he has shown in a long time. The small-group selections are less derivative, and the presence of pianists André Previn and Russ Freeman creates a different climate than the old Goodman small groups had. Goodman's playing is



*If music  
is an essential element  
in your pattern of living,  
you will participate in music  
the component way with*

*JBL  
PRECISION LOUDSPEAKERS*



*JAMES B. LANSING SOUND, INC.  
3249 CASITAS AVENUE, LOS ANGELES 10, CALIF.*





erratic in these pieces, running from flowing inventiveness on *Whispering* to an unformed collection of phrases on *You Do Something to Me*.

**Gigi Gryce:** "Nica's Tempo." Savoy 12137, \$4.95 (LP).

This is a mishmash given positive interest by four quartet selections which make up one side. The quartet—Gryce, alto saxophone, Thelonious Monk, piano, Percy Heath, bass, Art Blakey, drums—plays two relatively mild and melodic Monk works, one of his dryly quirkish pieces, and Gryce's graceful *Nica's Tempo* with more cohesive drive than Monk's recent quartets have shown. Part of this can be attributed to the superb rhythm team of Heath and Blakey, part to the playing of

Gryce (who seems much more suited to the Monk idiom than Charlie Rouse, Monk's regular saxophonist). Gryce, in fact, plays exceptionally well, showing a lovely, singing tone and a fine sense of structure both on these pieces and in the selections by a big band on the other side. Aside from Gryce and a brief glimpse of pianist Horace Silver, however, these big-band pieces are pretty routine. Singer Ernestine Anderson makes two appearances which will do her growing reputation no good.

**Johnny Hodges and His Strings:** "Play the Prettiest Gershwin." Verve 8314, \$4.98 (LP).

The soft, sometimes sticky side of Hodges

dominates this set of almost too familiar Gershwin tunes, recorded in Germany with the Stuttgart Light Orchestra. Even in his most purple passages, however, Hodges manages to inject implications of musical sinew so that, although these overly pretty performances fall into the mood music category, they are very superior mood music.

**Billie Holiday:** "The Billie Holiday Story." Decca DXB 161, \$7.98 (Two LP). "All or Nothing at All." Verve 8329, \$4.98 (LP).

Billie Holiday's recording career falls into three distinct sections which, by chance, happen to coincide roughly with her recording periods with three different labels. She was with Brunswick-Columbia during the early, ground-breaking, zestful days, with Decca in the moody middle years, and with Verve in the fading days. For a two-disc commemorative set, Decca has managed to put together some top-drawer Holiday singing (*Lover Man*, *Porgy*, *Don't Explain*, *Good Morning Heartache*, among others) along with a few less memorable pieces, all made between 1944 and 1950. Her accompaniments, unfortunately, are almost all utterly lacking in imagination and are generally inappropriate. The Verve set might be classified as a middle-ground representation of her last years—not as dispiritingly wrong as some LPs she made in the Fifties and yet not quite as good as the one hopeful flower of her final years, *Songs for Distingué Lovers*, Verve 8257.

**Ahmad Jamal:** "The Piano Scene of Ahmad Jamal." Epic 3631, \$3.98 (LP).

The recordings on this disc were made several years ago when Jamal's instrumentation consisted of his piano, Israel Crosby's bass, and Ray Crawford's guitar (since replaced by Vernell Fournier's drums). There are suggestions of things to come in the prominence given Crosby's bass in a few of these pieces, but by and large they are closer to the traditional piano-led trio format than Jamal's later work. Here Jamal is out front most of the way, playing more overtly and less sketchily than he does now. He shows himself to be unusually sensitive to dynamics, a romantic with a swinging beat, and an urge toward variety. His playing here is less hampered by mannerisms than it is now although the group as a whole is not as dynamic as his present trio.

**John Lewis:** "Improvised Meditations and Excursions." Atlantic 1313, \$4.98 (LP).

The mixture of fine precision and intense, innate rhythm—the unflinching characteristics of John Lewis' piano playing—is given more overt display than usual in this collection. These are ad-lib performances of strongly melodic standard tunes (*Smoke Gets in Your Eyes*, *Yesterdays*, and so forth) along with two of Lewis' own tunes with backing supplied by Connie Kay, drums, and Percy Heath or George Duvivier, bass. Either way, this is a practically nonpareil trio, and the per-

**three time WINNER**

**Realistic ELECTROSTAT-3**  
plus **Acoustic Research AR-2**

**SYSTEM SALE!**

\***World's best** most vainly imitated tweeter, Electrostat-3  
— **THREE TIMES** rated Best, for upper high frequencies!

\***World's finest** value in "acoustic suspension" speakers, AR-2  
— **THREE TIMES** rated Top Value for superb bass!

\***World's only** place you can get this complete system by mail... **AND SAVE**

## RADIO SHACK

3 times dissected, tested, listened-to — by laboratory experts. It's the speaker system all agree represents superb value! An Electrostat-3 (5000-25,000) cps for spacious "highs" you've never heard before at any price. An AR-2 for the no-distortion "lows" and "mid-dles" that have made this maker's "acoustic suspension" principle the most frantically imitated idea in hi-fi history. Plus a Crossover Network for smooth balance between the units. A truly outstanding — and **EXCLUSIVE** — Radio Shack mail order bargain. Order now! Electrostat-3, 11 7/8" x 5 3/8" x 4 1/2", ship. wt. 7 lbs. AR-2, 13 1/2" x 11" x 24", ship. wt. 40 lbs. Crossover, ship. wt. 2 lbs. System ship. wt. 55 lbs. **EXPRESS ONLY.**

**ONLY**  
**\$5 DOWN**  
**\$119<sup>95</sup>**

Includes Electrostat-3 (any finish), AR-2 (unfinished), Crossover Network, 25 ft. speaker cord **FREE** (For furniture-finish AR-2, see coupon).

**STEREO SPECIAL!**  
**2 SYSTEMS**  
**\$10 OFF** Total Price

**RADIO SHACK Corporation** 730 Commonwealth Avenue Boston 17, Mass.

Please send:

- ☐ Complete system, No. 92LX310Y @ \$119.95  
(Includes AR-2 (unfinished) and Electrostat-3 (any finish). Please specify, see below.)
- ☐ Above system, with furniture-finish AR-2  
☐ Mahogany complete system price, \$126.95  
☐ Korina, \$141.95 ☐ Walnut, \$132.95  
2 of above systems @ total price less \$10.
- ☐ Electrostat-3 alone (specify mahogany, walnut, korina) @ \$27.50
- ☐ AR-2 alone (unfinished), No. 33CX745Y @ \$89.00
- ☐ Above, mahog., No. 33CX743Y @ \$96.00

- ☐ AR-2 alone korina, No. 33CX742Y @ \$111.00
- ☐ Above, walnut, No. 33CX741Y @ \$102.00
- ☐ Send 1960 Catalog and Electronic Guide @ 35c
- ☐ Send **FREE** Bargain Catalogs for 1 year
- ☐ Check ☐ M.O. ☐ C.O.D.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

Dept. 1G



formances have all the polish, distinction, and grace one expects from Lewis.

**John Lewis:** "Odds Against Tomorrow."

United Artists 4061, \$3.98 (LP).

John Lewis' second film score (his first was for *No Sun in Venice*, recorded on *One Never Knows*, Atlantic 1284) employs a twenty-two-piece orchestra made up largely of musicians not associated with jazz. This second score is more closely allied to the action of the film than Lewis' first and, consequently, has the fragmentary quality common to utilitarian film scores. Although it takes on the texture of jazz only occasionally, it has many of the distinguished markings of Lewis' work (including one of his typically lovely melodies, for an incident titled *Skating in Central Park*). It is imaginative, skillfully conceived and executed music and is far from the routine Hollywood scoring, either in the Tiomkin sense or the garish pseudojazz of Elmer Bernstein. But, because of its nature, it is at best only a tantalizing sampling of ideas that cry out for further development.

**Modern Jazz Festival.** Harmony 7196, \$1.98 (LP).

This appears to be a collection of leftovers originally recorded for the Dawn label by the Jazz Modes and Mat Mathews, and groups led by Joe Puma, Randy Weston, Paul Quinichette, Zoot Sims, Bob Brookmeyer, and Tony Scott. For a culling of this nature, the disc holds to a good level, particularly in the work of the Modes, Weston, and Sims, but it adds no new laurels for anyone.

**Kid Ory:** "Plays W. C. Handy." Verve 1017, \$4.98 (LP).

This is one of the lesser groups with which Ory has recorded lately. Trumpeter Teddy Buckner gives it a firm lead voice and some crackling solos, but Caughey Roberts' clarinet work is trivial and hackneyed. Ory, at seventy-two, seems as sturdy and dauntless as ever, although some of Handy's tunes are becoming threadbare through repetition. Fortunately, this set includes a few Handy items which are relatively fresh and have a charm which belies their obscurity—*Harlem Blues*, *Friendless Blues*, and *Way Down South* in particular.

**Johnny Rae's Afro Jazz Septet:** "Herbie Mann's African Suite." United Artists 4042, \$3.98 (LP); 5042, \$4.98 (SD). Presumably because of contractual complications, Rae, a vibraphonist, is listed as leader of this group although the recording focuses on the composing and performing talents of flutist Herbie Mann. Mann's flute playing is apt to be pale and stiff in the usual jazz context, but in a rhythmic setting dominated by three African drums and supplemented by the strong jazz rhythms of drummer Philly Joe Jones, found on one side of this disc, Mann seems to have finally found a stimulus and support that urges him to a really virile flute attack. He is at his best on the Esy Morales classic, *Jungle Fantasy* (mistitled *Sorimao* on both liner and label), and Sonny Rollins' *St.*

*Thomas.* Jones drops out on the second side, made up of four originals by Mann based on African rhythms which come out as neither jazz nor satisfactory Africanisms.

**The River Boat Five:** "Take the Train."

Mercury 20422, \$3.98 (LP); 60094, \$4.98 (SD).

The River Boat Five is a pretty dismal Dixieland band but it takes on unexpected life when it shifts into small-group swing with only undertones of Dixie. Most of this disc displays the group in its swing style, warm, lusty, high-spirited playing which makes the change to shallow, shrill corniness on a pair of Dixieland numbers all the more inexplicable.

**Horace Silver Quintet and Trio:** "Blowin' the Blues Away." Blue Note 4017, \$4.98 (LP).

Horace Silver's present group (Blue Mitchell, Junior Cook, Eugene Taylor, and Louis Hayes) has reached a point of cohesion achieved by none of the earlier Silver teams. The ensembles are blistering and crisp; both Mitchell on trumpet and Cook on tenor saxophone have solo styles which reflect a wry, driving bite; and Louis Hayes has developed into a really brilliant drummer. Silver remains one of the most consistent and vital jazzmen playing today, and on the whole this is the most fully realized LP he has made.

JOHN S. WILSON

Referring to pages 24 and 25 of this issue the figure given on tuners should obviously be 32,000 instead of that shown.

HERE'S THE YEAR'S BIGGEST NEWS IN STEREO  
... and look at the price!

# Concertone 505

Stereo Recorder • Monaural Recorder  
• Sound on Sound Recorder  
• Plays Half Track and Full Track Monaural  
• 2 Track and 4 Track Stereo

from \$495



NOW... for the first time... a modestly priced professional stereo recorder that has exciting features found only in the finest instruments. You won't believe it until you see it!

FEATHER TOUCH PUSH-BUTTON OPERATION • 4 HEADS, INCLUDING SEPARATE 2-TRACK AND 4-TRACK PLAYBACK HEADS • 3 MOTORS, INCLUDING HYSTERESIS DRIVE • MECHANICAL FLUTTER FILTER • DYNAMICALLY BALANCED CAPSTAN FLYWHEEL • INSTANT SOURCE/TAPE MONITORING • TWO RECORD/PLAYBACK PREAMPLIFIERS • INSTANT START/STOP • AUTOMATIC CUT-OFF SWITCH • 3¾-7½ IPS SPEEDS • AUTOMATIC TAPE LIFTERS • TAPE LOCATION INDICATOR • SEPARATE MICROPHONE/LINE INPUTS, EACH CHANNEL.

See the phenomenal  
**CONCERTONE 505**  
at your dealer, or send  
the coupon for a  
descriptive brochure and  
the name of your  
nearest dealer.

**AMERICAN ELECTRONICS, INC.**  
AMERICAN CONCERTONE DIVISION  
9449 West Jefferson Boulevard, Dept. HF-1  
Culver City, California

Gentlemen:  
Please send your illustrated brochure on the new CONCERTONE 505 STEREO RECORDER, and the name of nearest dealer.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_



**PERFECTION in Stereo Control**

**with the McIntosh C20**

**FLEXIBILITY, BEAUTY, SIMPLICITY**  
for greater enjoyment

THE SIMPLICITY and ease of balancing the system through the use of a correctly designed mode selector switch.

THE FLEXIBILITY of sufficient input facilities permit the use of all existing source equipment plus any new source equipment.

THE FLEXIBILITY designed in the phono inputs to give the best reproduction for your monophonic library.

THE FLEXIBILITY of adequate equalization to reproduce both monophonic and stereophonic records properly. Your monophonic library is not obsoleted by insufficient equalization and control.

THE SIMPLICITY of ganged tone controls result from the use of back panel tone trim controls for balancing the system for equal frequency response.

THE SIMPLICITY of front panel tape facilities. Built in tape equipment need not be disconnected to use a portable tape machine. The front panel jacks supply both output and input facilities.

THE FLEXIBILITY of a front panel phase reversal switch to correct for out of phase source material or speakers.

THE FLEXIBILITY of completely new engineering and design results in the finest reproduction and outstanding appearance. The McIntosh C20 is another step forward in the world of music enjoyment. Compare the beauty, the flexibility with simplicity. Add to these advantages the long trouble free life of McIntosh equipment and your choice will be the McIntosh C20 Stereo Compensator.

**McIntosh®**  
LABORATORY, INC.

# McIntosh C20

The STANDARD IN STEREO CONTROL



McIntosh... *the Mark of Excellence*

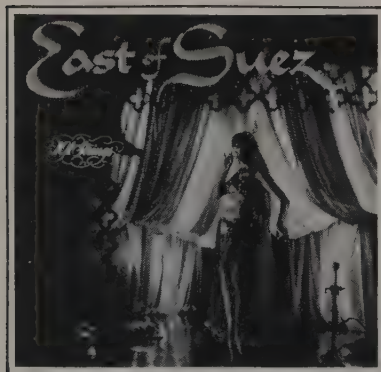


# HOW GOOD IS YOUR STEREO EQUIPMENT?

*Perhaps with your present record library you will never know. If this is the case we suggest a maximum performance and pleasure test with these 3 new albums by*

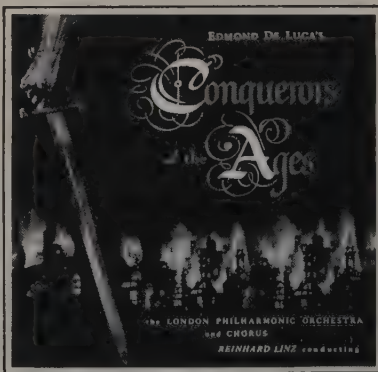


*These albums are a result of a series of recording projects of staggering dimension. They are stereo scored with the taste of master orchestration without regard to budget or production time. The result is an unparalleled emotional experience for the listener and a true test of equipment performance.*



**EAST OF SUEZ** SF-11200

All the spices of the East are wrapped in the warm rich tones of "101 Strings". From the tent harems of "Arab Dance" to the nostalgic loveliness of "Song of India" Hear "In A Persian Market", the Temple Dancers, excerpts from "Scheherazade", etc. Bells, bamboo tubes and many unusual exciting stereo effects woven against "101 Strings" 130 musicians perform on this magnificent album.



**CONQUERORS OF THE AGES** SF-10800

The London Philharmonic Orchestra and Chorus plus five extra percussionists. Depicting PRELUDE, ALEXANDER THE GREAT, CAESAR, ATTILA, GENGHIS KHAN, NAPOLEON and HITLER. A breathtaking music biography of the men who shaped history. Staggering in sound dimension with effects never before put on a disc. 150 performers in one of the most stirring works ever recorded.



**SWINGIN' WITH PRINCE IGOR** SF-11700  
b/w Tannhauser

Here are the Polovtsian Dances rescored by Skip Martin with a full symphony orchestra plus a driving, swinging jazz band of leading West Coast men, 70 musicians overall. A brilliant stereo jazz experiment. Driving brass against lush strings and symphonic colors.

**Over 150 stereo long play albums to choose from... Bach to Dixieland in magnificent sound... at a sensible**

**2<sup>98</sup>** each

**also available in Monophonic on Somerset and in Stereo on Bel Canto Magnetic Tape**

Write for complete catalog to Department HF160, Box 45, Swarthmore, Pa. Stereo Fidelity is manufactured by Miller International Co., Swarthmore, Pa., U.S.A.

# VERDI on Microgroove by Conrad L. Osborne

Giulietta Simionato, Del Monaco, Ugo Savarese. Chorus and Orchestra of Accademia di Santa Cecilia (Rome), Erede, cond.

LONDON A 4326, Three LP; OSA 1304, Three SD.

—Mancini, Miriam Pirazzini, Lauri-Volpi, Carlo Tagliabue. Radiotelevisione Italiana Chorus and Orchestra, Previtali, cond. CETRA 1226. Three LP.

## La Traviata (1853)

It seems to me that there is in *Traviata* a special kind of subtlety that seldom occurs in Verdi's work prior to *Don Carlos*. This consists in the ability to convey a character's inner emotional state, as opposed to a conscious mask. "Or son tranquilla," insists Violetta in Act II ("Now I am calm"), but the music tells us that she is only guarding herself. In Act III, Violetta's pathetic little "Ora son forte, vedi?" ("I am strong now, do you see?") is better than the most beautiful conceivable setting of "Now I am weak, but will make a last effort." Verdi is scarcely ever given credit for this sort of commentary. And Verdi's deliciously brittle choruses are pointed reflections on Parisian high life, but the tunes are so good that the reflections are ignored.

The Victor performance under Monteux is, so far as I am concerned, the best available in nearly every respect. The conductor gives his singers plenty of leeway without for a second becoming lax—all is crisp, delicate, and balanced. His soloists fit perfectly into this scheme. Carteri's voice is precisely the right timbre, light but never pallid, with just an overtone of the dramatic. She is technically secure, and her characterization has both fragility and backbone, without preciousity. Valletti is so clearly superior to the other recorded Alfredos that little comment seems necessary; impeccable musicianship plus a voice of burnished quality, capable of fine tinting, makes for an admirable performance. The role of Germont fits Warren like a glove, and when this baritone is set to a congenial task, he has no equal. All elements are knit and blended; the sound is excellent.

Toscanini's hard-driven performance has its moments, but I cannot accept his approach to the score. Albanese and Pearce have such difficulty wrapping themselves about the Maestro's unflagging tempos that there is no room left for anything else. This is a shame, since Albanese is an affecting Violetta under normal conditions (even here, she sustains the mood of the last act), and Pearce need not have sounded as wooden as he does. Merrill is in resplendent voice, but is just a good-sounding baritone, instead of Germont. The 1946 off-the-line recording is decent, but cramped.

London has Tebaldi, fine recording, and that is about all. It is true that the soprano must adjust things rather carefully for "Sempre libera"; however, there are three more acts to the opera, and she sings them magnificently. Time and again the sheer beauty and power of the voice sweep the performance along: the hushed pianissimo of "Dite alla giovine" and "Addio del passato," or the impassioned full-voice of "Amami, Alfredo!" Poggi is a whiny Alfredo, Protti a fair-to-middling Germont, competent in the duets, less so in the aria. Molinari-Pradelli's work arouses neither enthusiasm nor grave complaint from me.

Angel's version has next to nothing to recommend it, what with eccentric pacing by Serafin, a half-formed Violetta by Stella, a blatant Alfredo from Di Stefano, and a bullish Germont in Gobbi. Cetra's is an utter bore from beginning to end, for which Santini is to blame, since his soloists, though routine (including, in this instance, Callas), are pleasant enough, and with a bit of fire from the pit could turn in an acceptable *Traviata*.

—Rosanna Carteri, Cesare Valletti, Warren. Rome Opera Chorus and Orchestra, Pierre Monteux, cond.

RCA VICTOR LM 6040. Three LP.

—Licia Albanese, Pearce, Merrill. NBC Orchestra, Arturo Toscanini, cond.

RCA VICTOR LM 6003. Two LP.

—Tebaldi, Gianni Poggi, Protti. Chorus and Orchestra of Accademia di Santa Cecilia (Rome), Molinari-Pradelli, cond. LONDON A 4314. Three LP.

—Antonietta Stella, Di Stefano, Gobbi. Chorus and Orchestra of Teatro alla Scala (Milan), Serafin, cond.

ANGEL 3545. Two LP.

—Callas, Francesco Albanese, Savarese. Radiotelevisione Italiana Chorus and Orchestra, Gabriele Santini, cond.

CETRA 1246. Three LP.

## Simone Boccanegra (1857)

There is small hope of *Simone* ever becoming a really popular opera. The events on stage are confusing enough, but in addition we are expected to be acquainted with happenings at a far remove in time and place. *Simone* is also unfortunate in that it opens uninterestingly. But Verdi kept a clear eye for his characters, and when personal relationships replace political events as the subject matter, *Simone* takes on a glowering grandeur and an air of tender sadness. The Council Chamber Scene is one of the most impressive Verdi ever penned (it was inserted in the revised version of 1881, thanks to Boito) and the entire last act is on his highest level of composition. When we come to know *Simone* and Fiesco well, we can recognize this opera as one of Verdi's finest creations.

Although the individual elements of the Capitol version seem much superior to those of the Cetra, they do not succeed in giving much more impact to the work. Gobbi is immense in the big dramatic moments, and moving in the death scene, but how I wish he could maintain the flowing line of the lyrical passages! De los Angeles, despite her intelligence and lovely voice, is not really a satisfactory Amelia; she seems to hold back much of the time, to etch out the line, instead of sweeping through it. The Act I love music is well suited to Campora's abilities, but he is not a dramatic tenor, and has heavy going in "O inferno!" The Fiesco of Christoff poses a problem. He renders some of the *piano* phrases stunningly, and indeed seems to do everything correctly—yet his performance does not quite come off; his voice is too cutting in quality, his attack too phlegmatic. Moreover, he constantly thickens Italian vowel sounds, and fails to use the explosive consonants for effect. Santini seems to have good ideas about the score, but things do not quite cohere—his singers are not old ensemble partners, after all. Capitol's sound is better than average, but the review copy had miserable surfaces, dotted with pits and scratches.

The older Cetra album has a somewhat slapdash atmosphere. Stella and Bergonzi were young, inexperienced performers at the time of the recording; the soprano's work has not a spark of life, though the voice should be ideal for Amelia, and the tenor, since become a suave singer, wails a great deal. Silveri, as usual, brings an enviable sensitivity to the music, but his voice is beset by a bad tremolo and dryness of quality. Petri's voice is not rich enough, but he is knowledgeable and original in his approach. The Paolo on both recordings is Monachesi, and he sings a great deal better for Cetra than for Capitol. Molinari-Pradelli integrates his performance better than Santini, but the sound doesn't do the orchestra justice.

—Victoria de los Angeles, Giuseppe Campora, Gobbi, Boris Christoff, Walter Monachesi. Rome Opera Chorus and Orchestra, Santini, cond.

EMI-CAPITOL GCR 7126. Three LP.

—Stella, Bergonzi, Silveri, Petri, Monachesi. Radiotelevisione Italiana Chorus and Orchestra, Molinari-Pradelli, cond. CETRA 1231. Three LP.

## Un Ballo in Maschera (1859)

In my judgment, there is no Verdi opera in the repertory with a worse libretto than *Ballo*. The poet of the case, Somma, is generally absolved of responsibility, since the censor wreaked such havoc with the scenario. And to be sure, Somma



for stereo and monophonic!

## THE NEW TURNTABLE THAT CHANGES RECORDS!

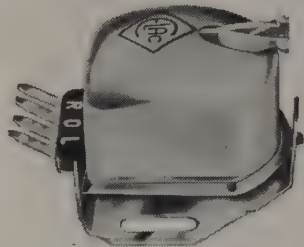


### MIRACORD XS-200

The pushbutton miracle of high fidelity sound—with every practical and proven feature for the perfect reproduction of stereophonic or monophonic records.

- it's a heavyweight, professional-type turntable—and a fully-automatic changer!
- a special switch adapts Miracord to stereophonic or monophonic reproduction, with finest quality output on either system!
- vibration eliminated by special mounts!
- 5 push-buttons permit you to start, stop, pause, repeat or filter, without touching tone arm!
- Magic Wand spindles eliminate pusher platforms and stabilizing arms!
- intermixes 10" and 12" in any sequence; plays all 4 speeds, has a 4-pole motor. Plug-in head!
- shuts off automatically, returns tone arm to rest position!
- and many other outstanding features, not found in any other record changer or record player!

—yet it costs only **\$67<sup>50</sup>**



### STEREOTWIN 210/D

a thrilling new standard  
in a stereo cartridge!

Acclaimed by engineers and audiophiles, STEREOTWIN 210/D is the finest cartridge for the stereo age. "Moving-magnet" principle gives new high in quality performance. Hum is eliminated by Mu-Metal casing. Stylus replacement is instant. Phenomenal separation: 22 db at 1000 cps. EXCLUSIVE ADJUSTMENT puts stylus in proper position both vertically and horizontally for record changers or manual tone arms. Truly an audio engineer's cartridge at an audiophile's price!

NOW **\$34<sup>50</sup>**



FAR AHEAD > THE FINEST BY FAR  
Available at selected dealers.

For Free catalogue, please write Dept. H

**AUDIOGERSH CORP.**

514 Broadway, New York 12, N.Y.

WORTH 6-0800



cannot be held to account for the wild transplantation of his characters from the court of Gustav of Sweden to the chamber of the Governor of Boston, though from the standpoint of the American operagoer, it would have been better to make them all Aztecs or Polynesians—anything but New Englanders. (How does Riccardo stand on the Stamp Tax?) On the other hand, no censor forced Somma to include the sophomoric business with Silvano, and it is assuredly Somma's fault that Riccardo is so unappealing a hero. He sings his graceful songs, makes love, reads letters, signs orders, and dies, and I, for one, could not care less. Typically, Verdi wrote music of such melodic appeal and theatrical force that the score commands us to accept *Ballo*, libretto or no. And Renato, at least, is an interesting figure, as is Amelia on a shallower plane.

My pick amongst the current recordings is the Angel set, though lovers of showy, if sloppy, vocalism will be interested in the deleted Victor album with Caniglia, Barbieri, Gigli, and Bechi. Angel's Callas is not in her best vocal form; the lower and middle parts of her range sound muffled a good share of the time, and the high C at the climax of "*Ma dall'arido*" is hard to take. But even when not at her best, she can bring more voice to bear than her recorded rivals, and she is well inside the role—in fact, her desperate, whispered colloquy with Riccardo in the Ball Scene is nothing short of brilliant. Here is Di Stefano again, with his excellent natural gift making itself felt from time to time, and with some nice phrasing, but also with unspeakable gaucheries: the sick pianissimo at the end of the "*E scherzo*" quintet, his lugubrious entrance in the reprise of "*Qual soave brivido*," and his really amusing treatment of Riccardo's very last line. Gobbi's dramatic sense makes him the most interesting Renato on disc, despite some difficulties with "*Eri tu*." Barbieri and



Ratti are in rapport with their roles, and Votto paces the performance well. The sound is fine.

Toscanini's leadership is, as one would expect, extremely clear and tense, and he brings home tellingly countless points usually passed over. But the singers let him down. Nelli is a colorless Amelia, very much extended by the vocal demands of the role. Turner's Ulrica is a raw creation, while Haskins is nearly inaudible as Oscar. By 1954, Peerce's voice had gone into decline, and all his musicianship cannot make up for strangled, nasal tone. Merrill sings along stolidly, innocent of any attempt to create mood or variety of color.

Cetra's performance is comfortable and capable. Verna is a surprisingly good Amelia, with more body of tone than is her wont, and considerable temperament. Tassinari's work, too, is steady, if not very contralto-ish. Tagliavini is blessedly straightforward most of the time, and I believe I prefer his Riccardo to either Peerce's or Di Stefano's. Valdengo is a smooth Renato with constriction in the upper register. The Oscar is squeaky. Questa never stirs things up, but his conducting is not dull, and the whole performance is squeezed onto four sides without grave mishap.

—Callas, Barbieri, Eugenia Ratti, Di Stefano, Gobbi. Chorus and Orchestra of Teatro alla Scala (Milan), Antonino Votto, cond.

ANGEL 3557. Three LP.

—Herva Nelli, Claramae Turner, Virginia Haskins, Peerce, Merrill. NBC Orchestra, Toscanini, cond.

RCA VICTOR LM 6112. Three LP.

—Maria Curtis Verna, Pia Tassinari, Maria Erato, Tagliavini, Giuseppe Valdengo. Radiotelevisione Italiana Chorus and Orchestra, Questa, cond.

CETRA 1250. Two LP.

### La Forza del destino (1862)

The big problem in any performance of *Forza* is that of which scenes to leave in, and in what sequence. The idea of producing the opera complete, in the order indicated by Verdi in the revised edition of 1869, seems to have occurred to no one. Cuts are also made on each of these recordings, though London's slashing is negligible. I will grant that *Forza* is a long opera, and a wearing one, but I think that cutting invariably detracts from some character's stature, tends to obscure motives, and confuses the story line. The choruses cannot be dropped, because they are musically strong, and provide necessary relief from the overwrought tale of destiny's force.

Eyebrows may be raised over my preference for the wartime Cetra album, and certainly I would be happier if more of the music had been retained and the recording were of more recent origin. But Cetra's singers comprise the best all-around cast. Masini and Stignani hold an edge over the other Alvaros and Preziosillas; Caniglia, Tagliabue, and Pasero, veterans even then but still in peak condition, hold their own with the best of the more recent singers. Most important, Gino Marinuzzi provides firm, fiery leadership, and all hands throw themselves into the work. This is a performance, not a studio reading.

The London set is an excellent one, well recorded in both the monophonic and stereo versions. Tebaldi brings an effulgent tone and grand line to her Leonora; Simionato has some troubles with pitch, but her voice is of large caliber. I do not at all like Del Monaco's incessantly loud Alvaro. He does make an effort at shading, however, and occasionally hits the proper stride, as with "*No, d'un imene il vincolo*." The warm-voiced Bastianini is especially good in the Inn Scene, and never less than first-class. The splendid bass and mellow portrayal of



Siepi add up to a fine Guardiano, and Fernando Corena is an exemplary Melitone. Molinari-Pradelli's reading of the Overture is somewhat routine, but he is incisive the rest of the way, and chorus and orchestra distinguish themselves.

Callas fans will not be disappointed in the Angel set, for Leonora is one of her best recorded roles. Despite Tucker's all too audible self-pity, he is the best of recent Alvaros, singing with fat tone and good legato line. Tagliabue and Rossi-Lemeni are below par: the former is simply too far over the hill, and the latter reveals weakness below the staff and mootness above it. Serafin has plenty of drive, and makes the most of mood changes and dramatic opportunities.

Victor's performance, though "chosen" by the Metropolitan, is happily not the nonsensically slashed Met production. But, though I am apparently in a minority, I find Milanov's Leonora saddening. Her voice sounds pushed and hard most of the time, and the pianissimo, while not gone, is thinning. She has had some triumphant evenings in this role, but Victor has waited too long. Di Stefano takes another giant step backward with his Alvaro—in addition to everything else, the pitch is now beginning to sag. Warren sounds shaky in recitative, but is fine in the "Son Pereda" and "Urna fatale," and positively sensational in some of the climaxes (his high B flat effects a total eclipse of Di Stefano's). Tozzi, lighter in timbre than Siepi, sings with extraordinary ease and command, but Elias tries a bit too hard with Preziosilla. The sound is bright and clear in both editions, but the stereo separation is too extreme for me.

Maria Caniglia, Ebe Stignani, Galliano Masini, Tagliabue, Tancredi Pasero. Radiotelevisione Italiana Chorus and Orchestra, Gino Marinuzzi, cond.

CETRA 1236. Three LP.

Tebaldi, Simionato, Del Monaco, Ettore Bastianini, Siepi. Chorus and Orchestra of Accademia di Santa Cecilia (Milan), Molinari-Pradelli, cond.

LONDON A 4408, Four LP; OSA 1405, Four SD.

Callas, Elena Nicolai, Richard Tucker, Tagliabue, Nicola Rossi-Lemeni. Chorus and Orchestra of Teatro alla Scala (Milan), Serafin, cond.

ANGEL 3531. Three LP.

Milanov, Rosalind Elias, Di Stefano, Warren, Tozzi. Chorus and Orchestra of Teatro alla Scala (Milan), Previtali, cond. RCA VICTOR LM 6406, Four LP; LSC 6406, Four SD.

## Don Carlos (1867)

This opera usually inspires me to a lively resentment of Méry and Du Locle, who not only trampled on Schiller, but failed to provide Verdi with a unified, intelligible substitute. Actually, their libretto for Don Carlos could easily have been an outstanding one. It is easy to see what has happened to Rodrigo in translation from play to opera, but of equal interest is the reduction of the Eboli/Carlos relationship, and the replacement of the final scene in the Queen's chamber with the embarrassing *coup de théâtre* of Charles's host's appearance. In the scenes where

Talk about flexibility...  
he's beside himself over this

## BOGEN MONEY-SAVING STEREO TRIO



YOU WILL BE TOO, when you present yourself (or some other perfectionist) with this new, economical, incomparable stereo combination. Simply plug together the new PR2 Preamplifier-Control Center, DS225 Power Amplifier and ST442 Tuner, connect to your speakers ...and listen to a brilliantly versatile achievement in electronic engineering. Never before has a separate preamplifier with so much flexibility been available at such a price: the PR2 and DS225 together cost no more than many single-chassis amplifiers. For more information on this sound investment, write to Department HF-10, BOGEN-PRESTO, Paramus, New Jersey. A Division of The Siegler Corporation.

**PR2.** Response: 20 to 20,000  $\pm$  1 db. Distortion: less than 0.4%, at 2v. Controls: Input Selector (Mic, Tape, Mag, Tuner, Aux, Multiplex), Mode (Stereo Reverse, Left Channel Only, Right Channel Only, Stereo Normal, Mono Left, Mono Right), Power, Loudness, Phase, Hi Filter, Lo Filter, Mono Phono (all cartridges), Individual Bass and Treble for each channel. Price: \$89.50. Enclosure and legs: \$7.50.  
**DS225.** Output Power: 50 watts (two 25-watt channels). Distortion: less than 0.5%. Response: 20 to 20,000 cycles  $\pm$  1 db. Price: \$79.95. For greater power, order the **DS265** (130 watts): \$149.50. **ST442.** Companion Bogen Stereo FM-AM Tuner with built-in provision for Multiplex adapter. Price: \$149.50. Enclosure and legs: \$7.50. (Prices slightly higher in the west.)



**BOGEN**  
the sound way to better stereo



*Designed  
for music...*



Bozak Speaker Systems are designed and built specifically for the best possible re-creation of music.

Their fine instrument craftsmanship, typically Bozak, carries through to the cabinetry, which meets the highest furniture standards.

The *Stereo-Fantasy* model, shown here, establishes new criteria for stereo performance. Two full range separate speaker systems are housed in a single cabinet; adjustable doors direct the sound forward, permit compensation for room acoustics, and fuse the two channels into a continuous front of full, natural sound that is the essence of realistic stereo.

*Bozak*  
Darien, Conn.

THE VERY BEST IN MUSIC

the drama is on an adult level Verdi written music of such dark penetrati such emotional persuasiveness as to pl this at the pinnacle of music-drama. where his libretto leads him to wor than-conventional operatic staginess, music takes on a corresponding tone; trio for Eboli, Carlo, and Rodrigo, for ample, is effective only as an ordin scene-ending ensemble. But Philip is of opera's great characters, and the quisitor a towering figure of tyranny. A Verdi's music almost always goes to psychological nub of the situation.

My choice of the Cetra over the Ca tol album is based largely on the spirit the performance. The ladies are pre worn-sounding (particularly Canigl shrill on top and flattening frequently), their status as *prime donne* is confirm in every phrase. I also have much a miration for Rossi-Lemeni's performan The voice is black and full, the chara terization perceptive—this is one of earliest recordings, and probably his be The tenor Picchi is sometimes adenoic and thin-sounding, but generally ad quate. Silveri has his role in hand, b seldom produces a firm, resonant ton Neri powers his way impressively throug the Inquisitor's big scene. Previtali star slowly, but catches fire in the seco scene. Cetra's sound is sometimes blurre but otherwise acceptable.

Capitol's Stella and Nicolai vocalize least as well as their Cetra counterpar (Stella, in fact, rather better), but nev really sink their teeth into the musi Christoff is effective, but less idiomat than Rossi-Lemeni; and while Picchi not an ideal Carlo, Filippeschi is no ba gain, either, with his heavy, strained v calism. Gobbi must be accounted the be ter Rodrigo, his hollow tone above E fl notwithstanding; his handling of the pl to Elisabetta in Scene Two and of "*P me giunto*" is extremely smart, and he steady of voice. Neri is less authoritat than in the Cetra version. Santini leno vigor to the proceedings, aided by bigh clear, but rather shallow sound. Th three-disc version is as complete a Cetra's four-record set.

—Caniglia, Stignani, Mirto Picchi, Silveri, Rossi-Lemeni, Neri. Radiotelevisione Ita liana Chorus and Orchestra, Previtali cond.

CETRA 1234. Four LP.

—Stella, Nicolai, Mario Filippeschi, Gobbi, Christoff, Neri. Rome Opera Chorus and Orchestra, Santini, cond.

EMI-CAPITOL GCR 7165. Three LP.

### Aida (1871)

These six *Aidas* all have points of interest. I have heard complaints that the Perlea recording for RCA Victor is too obviously studio work, and it is a valid observation. There is a detachment about most of the singing, and the individual voice parts are sometimes stressed at the expense of the total effect. But I like Perlea's firm hand, the slightly overmiked engineering (appropriate for *Aida*, I think), the wonderful sound of the Roman chorus, and nearly all the singing. Melanov's *Aida* has not quite the bloom that it had around 1951-52, and I have heard her do "*Rit...na vincitori!*" to better effect.

fect than she does it here. Her Nile Scene, however, could hardly be improved upon, and the same can be said for the final duet. Bjoerling is light in tone, but the voice is so pliable and resonant, the artistry so secure, that he is actually more "dramatic" than most heavier tenors. Barbieri uses her big voice effectively as Amneris, while Warren's Amonasro, excellent in the Grand Scene, becomes a little chattery in some of the Act III haranguing. Christoff's Ramfis is a trifle rough.

Both Cetra sets seem to me good renditions of the score. The newer performance interests me more, largely for Pirazzini's very strong Amneris and the exciting Radames of Corelli. This tenor's voice is not perfectly balanced, but it is healthy and virile, capable of considerable variety. He is not an artist of Bjoerling's stature, but he is a true *tenore robusto*, and apart from Bjoerling the best Radames on LP. Verna's Aida lacks character, but has no other serious failing; Guelfi barks too much as Amonasro, though his equipment is awesome. Neri is a dead Ramfis. The older Cetra version has the conducting of Vittorio Gui (more arousing than Questa's), and another fine Amneris, Simionato. Mancini, an uneven singer, is a more dramatic Aida than Verna, and Panerai's Amonasro is solid, if occasionally strained. Neri sounds fresher here than on the later recording, but is still not well cast as Ramfis. Filippeschi is the harsh Radames.

I take violent exception to Serafin's full-speed-ahead reading on Angel; while he is no faster than Perlea, he seems to be outdistancing his performers—the chorus frequently leaves phrases in half-finished condition. Callas handles the music well, especially "O patria mia," although some of her upper notes are razor-sharp. Barbieri is better on the Victor set, Tucker sounds constricted and thick, though secure, and the bass soloists have little punch. Gobbi, though, is a splendid Amonasro, tremendously exciting and moving in his scene with Callas. The volume level is down on this recording, and the strings do not sound good, though things improve in the last two acts.

London's set is shortly to be withdrawn in favor of a new stereo recording under Von Karajan's direction, and it is just as well, for Tebaldi's Aida is its only real asset, and she will undoubtedly do it even better on the new version. Stignani is faded, Del Monaco crude, the others undistinguished.

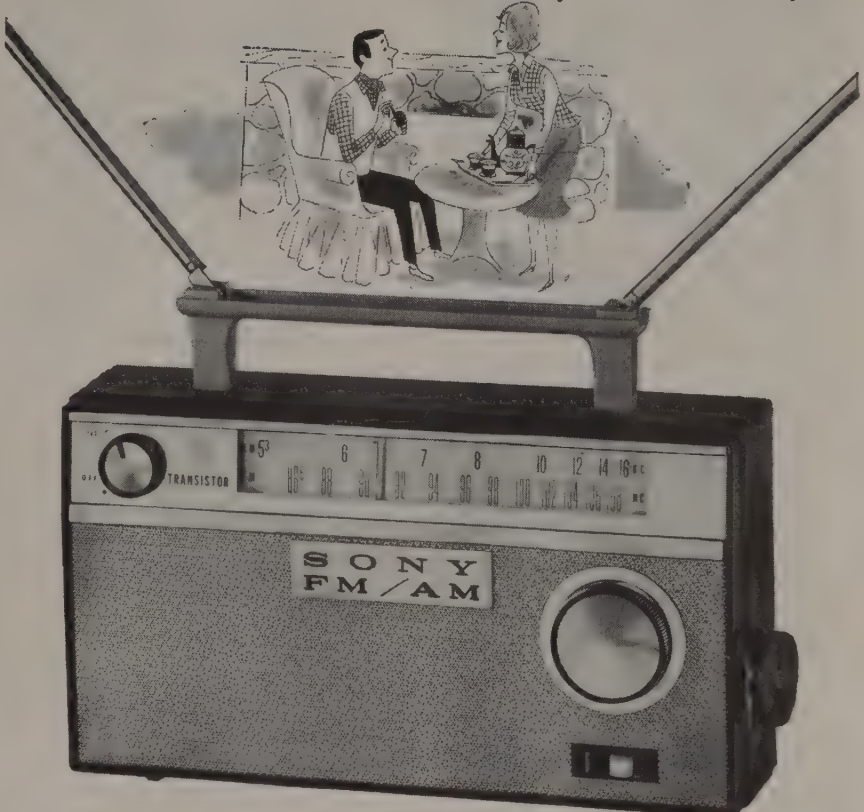
"Cut off a man's head and then try to recognize him if you can!" wrote Verdi to Ricordi when *Boccanegra* failed in Milan, and in the Toscanini album we have a headless *Aida*—a magnificent, unique demonstration of the orchestral score, lacking only the singers. The female side of the cast is hopelessly weak, and only Tucker brings any real life to his part. Verdi would have given the Maestro a proper scolding.

—Milanov, Barbieri, Bjoerling, Warren, Christoff. Rome Opera Chorus and Orchestra, Perlea, cond.

RCA VICTOR LM 6122. Three LP.

—Verna, Pirazzini, Franco Corelli, Gian-giacomo Guelfi, Neri. Radiotelevisione

For Good Living—And Good Giving!



# SONY TFM 121

## World's Newest All-Transistor FM-AM Portable Radio

This new SONY is a tremendous step forward in electronics . . . a portable FM-AM, all-transistor radio! Receives all stations with exceptional precision and clarity. Works instantly and with equal excellence indoors and outdoors . . . perfect at home, in the office, travelling! Can also be used as tuner with your Hi-Fi system. And as a very special gift, it is without equal!

Illustrated: TFM 121. Measures only 2 1/4" x 5" x 9 3/4". Comes with self-contained telescopic dipole antennae. Complete with batteries. . . . \$119.95



**SONY TR 711**

Radio of the future—and here today! A super-sensitive, powerful, cordless, AM and shortwave radio that operates for months on ordinary flashlight batteries! Requires no plug-in, operates anywhere, indoors or outdoors has built-in directional antenna you control. With two speakers and wood cabinet that acts as a baffle, its sound is superb! . . . \$99.95

mfg. by the **SONY CORP.**  
 "THE PEAK OF ELECTRONIC PERFECTION"  
 distributed in U. S. by **Delmonico International**  
 Division of Thompson-Starrett Co., Inc., 42-24 Orchard Street, Long Island City 1, N. Y.  
 In Canada, by General Distributors, Ltd., 791 Notre Dame Ave., Winnipeg 3, Manitoba.  
 At fine radio stores and department stores, or write Dept. HF for name of nearest store.





**We defy you  
to keep your feet  
from tapping!**

Thrill to the world's most stirring military marches, in performances and recordings that have had critics kicking up their heels for joy! "Authentic zip and lilt...the playing is remarkably full-blooded...the recording is a model of unexaggerated yet broad-spread and open-air stereoism." **HIGH FIDELITY**

"Smartly done, with an irresistible swing and verve...to set the feet a-tapping and the blood racing. The reproduction is stunning."

ST. LOUIS GLOBE-DEMOCRAT

U.S.A.: "American Marches"	Stereo	Monophonic
ENGLAND: "English Marches"	STVX 425.930	VX 25.930
FRANCE: "Marches Militaires Françaises"	STVX 426.110	VX 26.110
WEST GERMANY: "Marschmusik"	STVX 425.950	VX 25.950
	STVX 425.870	VX 25.870

Military Band—Major Delsenroth, Conductor

Write to Dept. H  
for complete  
stereo or mono-  
phonic catalog.



VOX PRODUCTIONS, INC.  
236 West 55th Street  
New York 19, N. Y.



**just released!**

## Ben Bagley's hilarious SHOESTRING REVUE

The off-Broadway hit of the 1955 season specially re-staged for Off-beat Records, 0-4011.

"Remarkably funny," **Gibbs**

"A lot of fun . . . a lot of talent," **Atkinson**

"A wicked and winning revue," **Kerr**

"Fresh, comic imagination," **Watts**

at better record stores or write



**OFFBEAT RECORDS**

a division of Washington Records

1340 Conn. Ave., N. W., Wash. 6, D. C.  
at \$4.98 each, postage paid. Free Catalog.

**Now Available**

**1958**

## high fidelity

**RECORD REVIEW**

**INDEX**

A complete index to all classical, semiclassical, jazz, and spoken word record reviews which appeared in *HIGH FIDELITY Magazine* in 1958.

Arranged alphabetically by composer or by collection-title, with the issue and page on which you will find the review you wish.

**ONLY 65¢ EACH**

1954, 1955, 1956 and 1957 Indexes  
also available at 50¢ per copy.

**HIGH FIDELITY Magazine**  
Great Barrington, Mass.

Enclosed find.....Please send me

.....copies of the 1954 Index

.....copies of the 1955 Index

.....copies of the 1956 Index

.....copies of the 1957 Index

.....copies of the 1958 Index

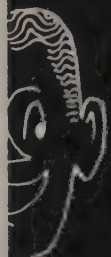
Name.....

Address.....

.....

No C.O.D.s or charge orders please

**So you think you've  
heard everything!**



The exotic sounds of the Philippine Dance Company recorded in Live Stereo and Monaural MF(S) 332



Musical satire in its maddest by Leonard Elliott & Irma Torres, including La Fianza de Ma Tante, Menuity Bul Nice, Coss My Tutti and others. MP 570

Write for complete Catalogue  
**monitor**  
high fidelity recordings  
413 West 50th St. N.Y. 19

Italiana Chorus and Orchestra, Questa, cond.

CETRA 1262. Three LP.

—Mancini, Simionato, Filippeschi, Panerai, Neri. Radiotelevisione Italiana Chorus and Orchestra, Vittorio Gui, cond.

CETRA 1228. Three LP.

—Callas, Barbieri, Tucker, Gobbi, Giuseppe Modesti. Chorus and Orchestra of Teatro alla Scala (Milan), Serafin, cond. ANGEL 3525. Three LP.

—Tebaldi, Stignani, Del Monaco, Protti. Chorus and Orchestra of Accademia di Santa Cecilia (Rome), Erede, cond.

LONDON A 4308. Three LP.

—Nelli, Eva Gustafson, Tucker, Valdengo, Norman Scott. NBC Orchestra, Toscanini, cond.

RCA VICTOR LM 6132. Three LP.

## Requiem (1874)

The *Requiem* takes us straight into Verdi's last period as a composer, and I am not being whimsical when I say that with this work he at last got hold of a good libretto. The Mass for the Dead is pure drama, unencumbered by expository devices; every phrase carries emotional import. In consequence, Verdi was able to write a continuous line, one "number" beginning precisely where the spirit of the previous one ends. To be honest, I find the Sanctus commonplace, particularly in its final measures, but apart from this short section, the text is set to music intense in feeling, artless in its complete technical command. Surely no other composer has painted quite so vivid a picture of the "*Dies irae, dies illa*," nor presented quite so powerfully the "*Rex tremenda majestatis*."

The force and iron control of Toscanini's leadership carry the day, and his version is easily the choice among the available three. (But I understand that the prewar HMV album with Caniglia, Stignani, Gigli, and Pinza, under Serafin, is scheduled for another incarnation in the near future on Angel's "Great Recordings of the Century" series.) The timpani strokes are like shots, and the whole texture is clarified in the best Toscanini fashion—listen, for example, to the accompaniment for the ensemble rendition of the descending line, "*Quam olim Abrahamae promissisti et semini ejus*." Nelli gives her all, but just does not have the authority for the "*Libera me*." Barbieri is smoother of voice than she has been lately, and the Di Stefano of 1951 was in infinitely better shape than the Di Stefano of the Angel series. Siepi, of course, is excellent, if at times almost too relaxed. The sound minimizes some of the climaxes, but is otherwise quite good.

Decca's release makes an interesting complementary version. The reflective sections, such as "*Quid sum miser*," are beautifully rendered, and Fricsay's reading has fine balance and precision throughout. He does not have the drive for the more cataclysmic portions, however, and so I cannot call his performance a very satisfying one. The soloists, all excellent musicians, are in general too light-timbred for this music, especially the heady tenor, Helmut Krebs. The sound is somewhat distant and lacking in dynamic contrast.



Angel's should have been a superior *equiem*, but isn't. The sound leaves much to be desired, being dry and ramped, and leveling highs, as on the climactic "*omnes ante thronum*." De Sabata drags things in the early sections, and there are little evidences of sloppiness here and there; I draw attention to the unaccompanied duet in octaves at the opening of the *Agnus Dei*, where Schwarzkopf is allowed to carry over a phrase while Dominguez, assigned to the same notes and words on the lower pitch, sneaks in a breath. A small thing, but such details should be caught in a recorded version. Schwarzkopf is one of our outstanding sopranos, but sounds thin here; the mezzo Dominguez is adequate but undistinctive. Di Stefano is his familiar self in this performance, ramming his way through the high-lying bars, and sounding about as devotional as Frankie Laine. Siepi is once again the welcome bass. —Nelli, Barbieri, Di Stefano, Siepi. Robert Shaw Chorus; NBC Orchestra, Toscanini, cond.

RCA VICTOR LM 6018. Two LP.

—Maria Stader, Marianna Radev, Helmut Krebs, Kim Borg. St. Hedwig's Choir; RIAS Symphony Orchestra, Ferenc Fricsay, cond.

DECCA DX 118. Two LP.

—Elisabeth Schwarzkopf, Orlalia Dominguez, Di Stefano, Siepi. Chorus and Orchestra of Teatro alla Scala (Milan), De Sabata, cond.

ANGEL 3520 B. Two LP.

## Otello (1887)

There is no concise comment that one can make about this opera which is not manifestly inadequate. I can only observe here that in *Otello* we have a remarkable summation of all that is best in Italian romantic opera.

Toscanini's performance, on the RCA set taken from the 1947 broadcasts, is considerably larger than the sum of its parts. From the first shattering tutti through the final leaden chords, the Maestro's progress is inexorable; once the winch has tightened, he simply does not let go. Listening to this rendition is a genuinely cathartic experience, provided it is not repeated too often. There is much criticism of Ramon Vinay, and I would be the last to deny his vocal shortcomings. Yet I like his *Otello*, for he is attuned to the character, keenly aware of the least detail of emotional significance. He may be less than hair-raising on "*Esultate!*" but he is most moving in the monologue and final scene. Valdengo's light-textured, modest-sized voice is hardly the ideal organ for Iago's music, but he sings well within his limits, and never lets things down. Nelli, I am afraid, does sag, and in Act III this is serious. Excepting the wiry Cassio, the supporting roles are well done.

The Cetra effort is by no means negligible. Although Capuana does not build the massive choruses with Toscanini's touch, he leads with expansiveness and élan. Brogini is an exquisite Desdemona, vocally fresh and interpretatively sensitive. Guichandut's tenor is dark but clear, with open production at the top; except

for some ill-advised hamming at the close, his *Otello* is aurally believable. But the dominating performance is the Iago of Taddei, snarling and tough-sounding, ample of voice. He towers over Valdengo and Protti. The supporting performers are excellent, the recording very alive, with imposing masses of choral and orchestral sound.

Tebaldi is the star of the London set, and though in some ways I prefer the more committed portrayal of Brogini, Tebaldi has an amplitude of tone that cannot be brushed aside. Del Monaco has his rousing moments, but I hope he is given a chance to re-record his *Otello*, which he has improved beyond all measure since the time of this production. Protti is a choppy, obvious Iago, almost lost in the shuffle, and Erede's conducting is droopy. London's sound has the edge over the other companies'.

—Nelli, Ramon Vinay, Valdengo. NBC Orchestra, Toscanini, cond.

RCA VICTOR LM 6107. Three LP.

—Ceszy Brogini, Carlos Guichandut, Taddei. Radiotelevisione Italiana Chorus and Orchestra, Franco Capuana, cond.

CETRA 1252. Three LP.

—Tebaldi, Del Monaco, Protti. Chorus and Orchestra of Accademia di Santa Cecilia (Rome), Erede, cond.

LONDON A 4312. Three LP.

## Falstaff (1893)

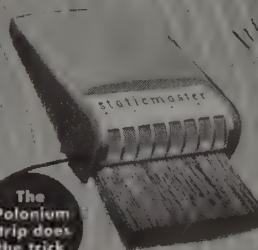
The second child of Verdi's old age is to all appearances a giddy, exuberant offspring; but under the surface, in tones of

## TWO JEWELS

to enhance your listening pleasure

# STATICmaster®

and your DIAMOND NEEDLE



The Polonium Strip does the trick



ONLY \$14.95

The amazing **STATICMASTER** Record Brush operates on a simple nuclear principle. When the record is brushed, a shower of alpha particles neutralizes the static charge. Soft jaguar hair bristles provide the exact degree of stiffness to remove the static free dust and lint from the record grooves. A few circular sweeps of a rotating record make dust and lint vanish like magic. **STEREO AND MONAURAL RECORDS SOUND BETTER AND LAST LONGER.**

Buy **STATICMASTERS** from your local audio dealer or order direct—sent postpaid—cash with order.

### NUCLEAR PRODUCTS CO.

10173 E. RUSH STREET, EL MONTE 1, CALIF.

for those who know...  
words are unnecessary

for those who don't know...  
ask the experts

# marantz

COMPONENTS THAT SET THE STANDARD FOR THE INDUSTRY

### model 7 Stereo console

A truly superb example of precision and functionalism. Its quiet, undistorted performance, coupled with exceptional ease in correct operation, result in a new order of listening pleasure. Attractively designed front panel has a pale gold brushed finish with matching machined knobs.

### model 8 Stereo amplifier

Essentially two of the famous Marantz 30 watt stereo amplifiers in one compact chassis, the incomparable Dual Thirty provides a newly profound reproduction quality that defies imitation. With optional grille snapped in place, it presents a smooth, uncluttered appearance, making it ideally suited to exposed installations.

marantz 25-14 Broadway, Long Island City 6, N. Y.

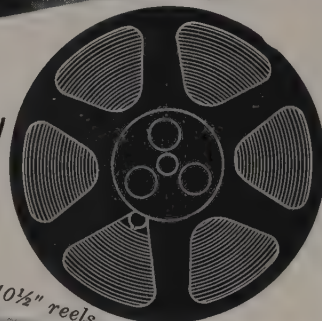




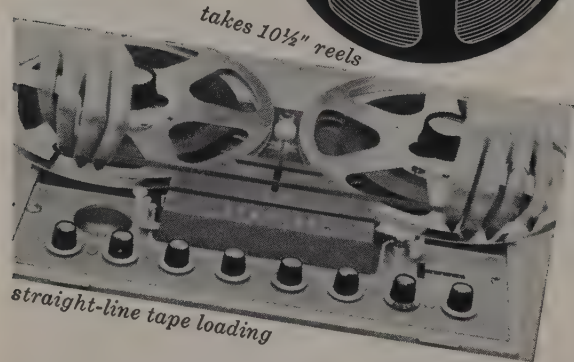


intuitive operation with central joystick

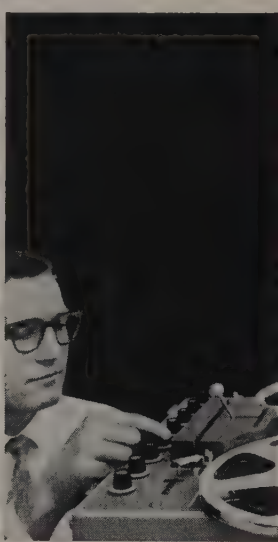
cybernetically  
engineered



takes 10 1/2" reels



straight-line tape loading



mixing controls

# NEWCOMB

## PRESENTS MODEL SM-310, WORLD'S MOST ADVANCED PORTABLE STEREO TAPE RECORDER

Virtually a studio in a suitcase, the Newcomb SM-310 combines all the features wanted by professional and enthusiast in a compact stereo tape recorder. Each channel has two inputs, each input its own mixing control. There is a lighted recording level meter for each channel, and these are arranged pointer-to-pointer for instant comparison. All pre-amplification needed for recording and playback is built in. You may monitor through Brush binaural headphones while recording. A four-digit counter pinpoints tape position. Precious tape is handled with extraordinary gentleness. A single, powerful, cool running, fully synchronous motor drives the transport. Tape movement is controlled through a joystick that is completely logical in its operation. The SM-310 is a half track, two channel, two speed machine for either stereo or monophonic recording and playback. The SM-310-4 is a quarter track model. On both you will find a ganged volume control for outputs and a balance control to adjust playback levels when needed. A new, portable, two channel power amplifier for use with Newcomb tape recorders is now in production.

For the complete story of the most wanted tape machine on the market, write for Bulletin No. SM-4. NEWCOMB AUDIO PRODUCTS CO., Department W-1 6824 Lexington Avenue, Hollywood 38, California



gray rather than black, he is mournful, nearly as moody as the Moor. *Falstaff* is truly funny, but it is permeated by that potent melancholia and pathos that is the quality of the greatest comedy, whether spoken (*Midsummer Night's Dream*), sung (*Meistersinger*; *Nozze di Figaro*), or simply played (*City Lights*). Even as we laugh, we fight to hold back tears; indeed, the closing statement of the work, the astounding fugue, buffets us cruelly from mirth to a resigned *tristesse*, then back again.

The Cetra effort is best forgotten, in view of the competition. It presents steady singing by Carteri as Alice, and vibrant vocalism from Taddei, the *Falstaff*, but the remaining women are awful, and Saturno Meletti is severely taxed as Ford. The sound is old, and with such forces Rossi cannot risk impetuosity.

The Angel album is my own favorite, though the Toscanini version is a strong one. Von Karajan has charge of a group of virtuosos, led by Gobbi, a memorable *Falstaff*. The baritone conveys not only the absurdity of the role, but the poignancy, too—the monologue at the opening of Act III is steeped in sadness. All the Merry Wives are excellent, though Barbieri overdoes Quickly; and while Panerai is a disappointing Ford (his "*E sogno*" is literal note reading), the other male members of the cast are satisfactory. Von Karajan does things to a turn, and the orchestra and chorus have a definite sheen. The topnotch sound is little better in stereo than it is in the monophonic edition.

Toscanini squeezes the last ounce of turbulent gaiety from the score, and at some points, notably the finale of the first scene, leaves Von Karajan far to the rear. Nelli is certainly better suited to Alice than to Aida, and her companions are well cast, Stich-Randall being at least Moffo's equal as Nannetta and Elmo less a burlesque Quickly than Barbieri. Valdengo is a superb imitation of *Falstaff*, but does not quite achieve Gobbi's identification with the part. Guarrera's heavy-handed antics are no improvement on Panerai's underplaying; the lesser singers are good, with an outstanding Dr. Cajus by Gabor Carelli.

The close of the fugue brings us to the end of Verdi. It seems easy enough to follow the ups and downs and windings of the half-century-plus from *Oberto*, *Conte di San Bonifaccio*. But just how they bring us to *Falstaff* is an enduring mystery.

—Schwarzkopf, Nan Merriman, Anna Moffo, Barbieri, Gobbi, Panerai. Philharmonia Chorus and Orchestra, Von Karajan, cond.

ANGEL 3552 C/L, Three LP; S 3552 C/L, Three SD.

—Nelli, Merriman, Teresa Stich-Randall, Cloe Elmo, Valdengo, Frank Guarrera. Robert Shaw Chorus; NBC Orchestra, Toscanini, cond.

RCA VICTOR LM 6111. Three LP.

—Carteri, Pagliughi, Taddei, Saturno Meletti. Radiotelevisione Italiana Chorus and Orchestra, Rossi, cond.

CETRA 1207. Three LP.







# the Tape Deck

Reviewed by R. D. DARRELL

The following reviews are of 4-track 7.5-ips stereo tapes in normal reel form.

**BEETHOVEN:** *Symphonies: No. 3, in E flat, Op. 55 ("Eroica"); No. 5, in C minor, Op. 67. Overtures: Egmont, Op. 84; Coriolan, Op. 62*

Philharmonic Promenade Orchestra, Sir Adrian Boult, cond.

• • VANGUARD VTF 1605 (twin-pack). 93 min. \$9.95.

The economic significance of the new (four-track) tape era is obvious when one compares the cost of this cornucopia-reel with that of the same program on two stereo discs (\$11.90) and that of the previous (two-track) tapings of the symphonies only (\$26.90). What is even more important, only the price has been cheapened: the present versions sound if anything slightly cleaner, brighter, and more natural than the two-track tapes, and notably better in definition and low-frequency solidity than the stereo discs.

Boult's performances themselves have been widely admired in whatever media they have appeared. I myself prefer more robust and tightly integrated readings of these particular works, but even I find it hard not to respond wholeheartedly to their freshness and almost feminine charm. At any rate, there is a rich abundance of both musical and sonic attractions here.

**BERNSTEIN:** *West Side Story: Ballet Music*

†Prince: *Ballets U.S.A.: N. Y. Export: Op. Jazz*

Orchestra, Robert Prince, cond.

• • WARNER BROS. BST 1240. 44 min. \$7.95.

Divorced both from its stage action and its original-score song and choral contexts, the rowdy *West Side Story* ballet music is likely to be much too strenuous for tender ears, especially as recorded here in almost completely separated stereo channels and with the most razor-edged of closely miked wide-range recording. But those who can stand it will find fascination in this sharply focused view of every detail in the score—in which the intricately rhythmized "Jump" from "The Dance at the Gym" and the piquant Scherzo opening of the "Ballet Dream Sequence" must surely rank with Bernstein's most striking and original achievements as a composer. Prince's own work (played by the same anonymous but obviously first-rate orchestra, conducted

with the same precision and intensity, and recorded in no less sharp detail) was far better received by jazz reviewers than by "serious" critics when it first appeared about a year ago in disc editions. In general I too question the genuine artistic significance of its attempts to utilize jazz techniques and sonics. Nevertheless, the experiment still strikes me as an unusually interesting one; and while the first three movements seem somewhat arbitrary and pointless without the ballet action for which they were designed, the final Theme, Variations, and Fugue has much more inherent continuity and achieves quite impressive dynamic momentum and dramatic force. And the extremely ingenious scoring, with its wide variety of wind and percussive timbres, is—for tough-eared sound fanciers at least—as exciting as it is vivid.

**MAHLER:** *Das Lied von der Erde*

Grace Hoffman, mezzo; Helmut Melchert, tenor; Orchestra of the Southwest German Radio, Hans Rosbaud, cond.

• • TANDBERG/SMS S 17. 64 min. \$8.95.

The Mahler centennial year (he was born on July 7, 1860) hardly could be inaugurated more happily than with the release of this fine tape, which for the first time in any recording medium does full justice to the richness of the composer's perhaps most appealing masterpiece. Incomparable as the Ferrier-Patzak-Walter monophonic version always will remain, the technology of 1952 dealt less adequately with the orchestral than with the vocal demands of the score; and while the Vox stereo release of the present performance supplied spaciousness and lucidity of detail, it did so only at the cost of two discs (the Vox LP took only one) and an unfortunate side-break in the *Abschied* movement. In the present taping the reel-turnover comes at the close of the fifth movement, *Der Trunkene im Frühling*, so that the long "Farewell," with its haunting orchestral interlude, flows uninterrupted from its ominous introduction to the inexpressibly poignant "Ewig . . . ewig. . ."

There is no need to repeat the earlier praise of Miss Hoffman's lovely voice and artistic restraint, the more workaday robustness of Melchert, or the breadth and strength of Rosbaud's conducting. They never will efface memories of Ferrier, Patzak, and Walter, but that inevitable failure is richly compensated by the lucidity and expansiveness with which Mahler's scoring felicities are caught to

perfection in gleaming stereo sound. There is no excuse, however, for the omission of a text booklet.

**PRINCE:** *Ballets U.S.A.: N. Y. Export: Op. Jazz—See Bernstein: West Side Story: Ballet Music.*

**PROKOFIEV:** *Peter and the Wolf, Op. 67; Lieutenant Kije: Suite, Op. 60*

Boris Karloff, narrator (in *Peter and the Wolf*); Vienna State Opera Orchestra, Mario Rossi, cond.

• • VANGUARD VTC 1601. 45 min. \$7.95.

Karloff does surprisingly well with his narration for *Peter*, but it is highly questionable whether the composer would have approved of featuring the spoken program so prominently and with so much sonic presence that the gay music itself seems merely illustrative and excessively episodic. The recording (stereoisitic, sharply detailed, and glittering) adds further realism at the cost of a more appropriately fairy-tale atmosphere. This treatment is of course far more suitable for the *Lieutenant Kije* Suite, but since the usually perceptive Rossi here seems to have no inkling at all of the music's satirical humor, his brilliant virtuosity is wholly on the surface. Admirable, then, as both works indubitably are for sonic vividness, neither interpretation is likely to move or satisfy any but the most casual and impressionable listeners.

**SHOSTAKOVICH:** *Symphony No. 6, Op. 54*

London Philharmonic Orchestra, Sir Adrian Boult, cond.

• • EVEREST T4 3007. 33 min. \$7.95.

The Shostakovich Sixth is probably one of the last works I should ever have imagined as appealing to Sir Adrian Boult—or if it did, that he could bring to it either the passionate eloquence (in the brooding Largo) or rambunctious gusto (in the incongruously appended Scherzo and Finale) that he does here. I'm not at all sure that he succeeds in unlocking the enigma of the immensely long first movement, but he makes it more than ever moving; and if he, like everyone else so far, fails to explain the composer's sudden shift to the extrovert zest of the two succeeding movements, he certainly makes

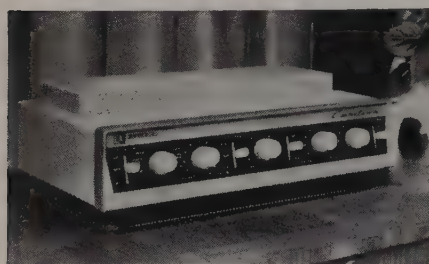
Continued on next page





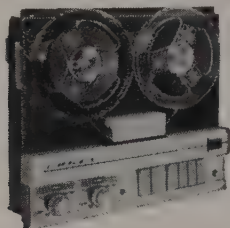
## Build a complete home music center with matching Bell stereo components

FOR THOSE WHO WANT THE BEST



**CARILLON Model 6060** 2-channel Stereo Amplifier... 60 watts power... plays stereo tapes, stereo records, stereo FM-AM tuner. The Carillon does everything you want... has all the features you need, including built-in pre-amplifiers... the perfect match for the Carillon Stereo Tuner on opposite page.

### NOW...RECORD STEREO ON TAPE



**BELL Stereo Tape Transport.** Nine models... for stereo playback and recording... 2-track and 4-track stereo tapes. Only popular-priced stereo tape transports with such professional features as 3 heavy-duty motors for positive tape control—Auto-Stop Mechanism—electro-dynamic braking. Bell stereo tape transport... best way to complete your music system.

For full information about outstanding stereo components by Bell, send coupon below.

**Bell Sound Division**  
Thompson Ramo Wooldridge Inc.  
Columbus 7, Ohio

In Canada: Thompson Products, Ltd., St. Catharines, Ont.

Send me descriptive literature and specifications for:

☐ Carillon Stereo Tuner ☐ Carillon Stereo Amplifier Model 6070

☐ Bell Stereo Tape Transports

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

Mail to: Bell Sound, 555 Marion Rd., Columbus 7, Ohio

## TAPE DECK

Continued from preceding page

them more zestful—and far less vulgar—than they ordinarily sound.

In any case, we can thank him not only for bringing the Sixth back into the active discography, but for a performance which in the present open and powerful recording will be hard indeed to excel. Lavishly praised when it first appeared in a stereo disc almost a year ago, its tape version with its high-end brilliance even better balanced by the superb low-frequency clarity and depth of which tape alone seems capable, is both a delight to one's ears and a provocative introduction to the puzzling contradictions of the symphony itself.

**TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36**

Mannheim National Symphony, Herbert Albert, cond.

• • LIVINGSTON 4T 4. 43 min. \$8.95.

Played much as it must have been played by a German provincial orchestra under a nonvirtuoso conductor in the 1880s or 1890s, Tchaikovsky's familiar showpiece is here given an old-fashioned relaxation, some romantic warmth, and some nicely dark-colored wind-instrument playing—but also a phlegmatic stodginess and lack of continuity and dramatic point which make it sound singularly characterless. The performance bored me intolerably. To make matters worse, the recording is unusually low-level and bottom-heavy, and there is a disconcerting reel-turnover break in the slow movement.

**"Leroy Anderson Presents." Orchestra,** Leroy Anderson, cond. Tandberg/SMS S 15, 40 min., \$7.95.

The extramusical interest of this release is its unidentified origin. As far as I know, Anderson has conducted his own works only for Decca records; can the Stereophonic Music Society have obtained tape rights to some of his earlier, now withdrawn, masters for that series? In any case, the recording, although clean, sweet, and moderately stereoistic, doesn't sound of recent vintage, and it certainly cannot match that of Fennell's Anderson concerts for Mercury, Vol. 2 of which was reviewed here only last month. Despite this, however, and even despite the obviously small size of his anonymous orchestra, the composer's readings of thirteen of his popular genre pieces (including a *Plink, Plank, Plunk* unmentioned on the reel box) will have a special appeal for listeners who believe that the higher-powered Fennell and Fiedler readings lose something of their ingratiating charm. I can't quite agree, myself (at least for the more overtly showy *divertissements*), but I must concede that Anderson does bring a unique rhythmic grace and lyric expressiveness to the gentler numbers.

**"Basie." Count Basie and His Orchestra.** Roulette RTC 502, 32 min., \$7.95.

I was so carried away by the exuberant excitement of *The Kid from Red Bank*, fascinated by Joe Newman's and Thad Jones's muted trumpets in *Duet*, and moved by the sonorous *Lil' Darlin'* here, that for a moment I feared I had abdicated all my critical responsibilities! Yet I can only agree with John S. Wilson's review of the original monophonic disc: "This is without any qualification the best LP that Basie's current band has ever made, and it is the best collection of performances by a Basie group since the halcyon days of the original Basie band in the late Thirties and very early Forties."

On tape the LP has undergone a marvelous stereo metamorphosis; almost as aurally exciting in its transparency as the driving momentum and many-colored sonority of the Basie band itself.

**Brahms: Hungarian Dances (9); Dvořák: Slavonic Dances, (4).** Bamberg Symphony Orchestra, Jonel Perlea, cond. Tandberg/SMS S 14, 39 min., \$8.95.

This is a good representative selection of the vivacious *Hungarian Dances*, but the other "side" includes only four of the longer and more poetic *Slavonic Dances*. I regret that Perlea doesn't bring to his performances more idiomatic authenticity and gusto, but his lightweight readings do have considerable sparkle and there is even more in the unexaggeratedly stereoistic recording (of Vox origin).

**"Dance Atop Nob Hill"; "Fabulous Fairmont." Ernie Heckscher and His Orchestra.** Verve VST4 202 (twin-pack), 80 min., \$11.95.

Hip youngsters may sneer "Square!" but San Francisco's answer to Meyer Davis' East Coast society orchestra will delight their less sophisticated and energetic elders throughout these two long programs consisting of no less than sixty-two tunes—among them almost every favorite of the past. There are no vocals, just a few waltzes and Latin-American rhythms (and even a couple of moments of well-diluted Dixieland) for contrast, and generally a smooth variation between businessman's bounciness and nostalgic romanticism. The recording, too, in well-spread and blended stereoism, authentically conveys the atmosphere of a delectable dance-evening "atop Nob Hill."

**"Hollywood Themes in Stereo." Frank Hunter and His Orchestra.** Kapp KT 41006, 34 min., \$7.95.

A round dozen of the best-known movie theme songs, all notable for the unusual freedom from fanciness in their rich big-band scorings, the romantic warmth and yet vital lilt in Hunter's performances, and the sumptuous stereo sonics. Particularly interesting are the eerie *Wild Is the Wind*, the imaginative *Variations on Colonel Bogey*, the beautifully played Love Theme from *La Strada*, and the atmospheric *Old Man and the Sea*; the

Continued on page 106



*From BELL... another in the distinguished line of Carillon Stereo Components*

## NEW SUPER-SENSITIVE *Carillon* STEREO TUNER brings in distant stations *without distortion*

Put yourself in this picture! *You* be the one with the "far-away" look... *you* be the one to enjoy brilliant reception of the most distant stations with this new Carillon Stereo Tuner... designed by Bell as the perfect match-mate to the Carillon Stereo Amplifier.

You'll enjoy your favorite FM and AM radio programs. You'll flip a switch to combine FM with AM for the finest reproduction of stereo broadcasts. Multiplex output provides for future adaptation to "All-FM" stereo.

The Carillon Model '6070' brings in distant stations *without* distortion. FM sensitivity is 1.1 uv for 20 db quieting; distortion is less than 1% at 100% modulation. RF amplifier and oscillator sections are completely surrounded with silver-plated shields to reduce interference from local stations.

Selector switches on front panel include Automatic Frequency Control (AFC) which automatically "locks-in" to the FM signal—eliminating the need for fine tuning. AM selectivity switch provides "Broad"

band selection for greater fidelity of local reception and "Sharp" band tuning for minimum interference and maximum selectivity of distant AM stations.

This is the tuner you'll want to complete the very best of stereo systems... and the very best systems so often include the Carillon Stereo Amplifier and the Bell Stereo Tape Transport pictured above. Your Bell dealer will be happy to demonstrate. And literature for the tuner, amplifier and tape transport is yours for the asking. Just write us.

**Bell** Sound Division • Thompson Ramo Wooldridge Inc. • Columbus 7, Ohio  
In Canada: THOMPSON PRODUCTS, Ltd., Toronto



# TELECTRO Series 900 Stereo Tape Deck



## ADDS VERSATILITY...



3-speeds, 4-track head for every kind of stereo and monaural tape, with interchangeable head assemblies. Stereo and monaural recording and playback facilities.

## CONVENIENCE...



Unique pushbutton controls for fast, positive tape handling. Special brake design permits easy reel rotation. Solenoid operated auto shut-off.

## ENJOYMENT...



Twenty, fifty, five hundred playings from now, your tapes will still sound clean, crisp, mint-fresh, long after discs have developed pops and scratches.

## ECONOMY...



You can add a Telectro Stereo Tape Deck for as little as \$89.95. There are five models in all, one perfectly suited to your requirements.

## TO YOUR HIGH FIDELITY SYSTEM

Telectro also makes a complete line of tape preamplifiers, design-mated for use with Telectro tape decks. See the Telectro Series 900 stereo tape decks at your high fidelity dealer. For further information, write Dept. F1

# TELECTRO

a product of TELECTROSONIC Corp.  
35-28 - 37th Street  
Long Island City 1, N. Y.

## TAPE DECK

Continued from page 104

whole program, in fact, is one of the best—and most tastefully restrained—of its kind ever to come out of Hollywood.

**"Secret Songs for Young Lovers."** André Previn, piano; David Rose and His Orchestra. M-G-M ST 3716, 37 min., \$7.95.

In the ingeniously arranged *Young Man's Lament*, the combination of Previn's deft piano playing with Rose's some twenty-five-man string section, plus a rhythm group, is imaginatively exploited, and one wishes this were done more often. Even in the more conventional mood-music performances of eleven other pieces, however, the meandering piano and lush string passages are consistently attractive in extremely natural and well-differentiated stereoism.

**"Songs of a Russian Gypsy."** Theodore Bikel and Instrumental Ensemble. Elektra ETC 1501, 41 min., \$7.95.

Bikel has seldom been more versatile and persuasive than in this rhapsodic gypsy program, but except in the most striking performances here, the typical alternations between wailing gloom and robust exultation do tend to get a bit tiresome. I should have welcomed more of the variety provided by the little balalaika-acordion-violin-guitar ensemble alone in its vibrantly exciting dance pieces. The recording itself is clean, but excessively dry, and the markedly differentiated stereo channels rather unnaturally separated.

**"Stereo Goes Charleston."** Ira Ironsides and His Orchestra. Warner Bros. WSR 1297, 27 min., \$7.95.

Whoever the "notorious Ira Ironsides" may be, he surely remembers the frenetic Twenties better than most of their current musical archeologists. His rowdy banjo-dominated versions of *Sheik of Araby*, *Varsity Drag*, *Barney Google* (I never thought to hear that one again!), *Black Bottom*, *Ain't She Sweet*, and seven other undying period pieces are unflaggingly invigorating and often surprisingly virtuosic too. In the present markedly stereoistic and powerful recording the program makes an appropriately razzling-dazzling clatter too, and I relished every moment of it.

**"Strauss Conducts Strauss."** Vienna State Opera Orchestra, Eduard Strauss, cond. Tandberg/SMS S 16, 47 min., \$7.95.

By all the data this is the same program as the "Strauss Concert," conducted by the Waltz King's great nephew, which I reviewed only last month in a Vox SD version; but it here sounds astonishingly sweeter sonically and less markedly spotlighted in details. Evidently the touch of harshness I ascribed to the "recording" earlier should have been blamed on the disc processing. And while the young conductor himself still seems self-con-

**ONLY the ACRO Stereo pre-amplifier gives you these years ahead design features!**

**CHECK THESE EXTRAS that no other kit gives:**

1. Selective Rumble & Scratch Filters
  2. 3rd Channel Output
  3. Exclusive Mike Dub Switch
  4. Phasing Switch
  5. Input Level Controls
  6. Exclusive Panel Light Matrix
  7. Lowest Hum with D.C. Filament Supply
- Plus many other features



## ACRO'S STEREO PRE-AMPLIFIER

### EASY TO ASSEMBLE KIT

Unequaled Versatility; Logical planning; Pre-assembled, tested, printed circuit board makes construction simple. A PERFECT MATE FOR ACRO'S STEREO 20 AND ULTRA LINEAR II AMPLIFIERS.

### SPECIFICATIONS

#### INPUTS each channel

- Magnetic (Turntable & Changer) Equalized 78, LP, RIAA
- Crystal/ceramic (switched in mag. input) Sensitivity for 1.5V out Low Level 5 MV. High Level 30 MV.
- Tape Head Equalized NARTB Sensitivity 2 MV
- FM • AM • FM Multiplex • Tape Head
- Microphone (switched into one channel for announcing, faded in or out with balance control)

#### OUTPUTS 2 Ampl., 2 Tape, 3rd Channel

**INPUT SELECTOR** (8 position) 78, LP, RIAA1, RIAA2, Tape Head, FM-AM, FM Multiplex & Aux.

**OUTPUT SELECTOR 7 MODES** (Check-A, Check-B, Stereo, Stereo Reverse, Monaural A-B, Monaural A, Monaural B.) 6 panel light Matrix provides selection Mode at a glance.

**CONTROLS** Ganged Volume/Loudness, Balance, Individual Bass & Treble for each channel

**SWITCHED EXTRAS** effective each channel. Filters, scratch and rumble • loudness • phasing • tape input/monitor • mike dub

**AC OUTLETS** 2 switched 2 direct

**TUBES** (4) Type 7199 low noise pentode/triode

**DIMENSIONS** 4-1/2H x 13-3/4L x 6-3/8D

**PRICE:** Kit \$69.50 Self powered kit \$79.50

**Write today for free folder**

**ACRO PRODUCTS COMPANY KIT DIV.**

410 SHURS LANE, Dept. HF 1  
Philadelphia 28, Pa.

**ACRO, THE FIRST NAME IN AUDIO!**

# High Spirits

*A reel of  
spirited classics...  
professionally recorded  
on Audiotape*

Put yourself in *high spirits*! This reel of bright and melodic classics will make a fine addition to your tape library. And, it's available on a bargain basis.

The makers of Audiotape have not gone into the music business. They are simply using this reel to demonstrate how life-like music can sound when it's recorded on Audiotape. The result is a delightful listening experience for you. "High Spirits"—at Audiotape dealers everywhere.

## THE PROGRAM

"High Spirits" includes these bright selections, professionally recorded on Audiotape:

Strauss .....Frisch ins Feld  
Strauss .....from Fledermaus Waltz  
Beethoven ...from Symphony No. 1 in C  
Tchaikovsky ..from Capriccio Italien  
Bizet .....from Carmen Suite  
Berlioz .....Rakoczy March

# audiotape

Manufactured by AUDIO DEVICES, INC.  
444 Madison Ave., New York 22, New York  
Offices in Hollywood & Chicago

sciously nervous, tending to "press" and to italicize inner voices, his effectively pulsing performances of five favorite waltzes generally reveal him—as well as his original engineers—to considerably better advantage than in the disc edition.

**"Zitherama."** Anton Karas, zither; Vienna Amusement Orchestra and The Two Rudi's, accordions. Omegatape SST 809, 29 min., \$6.95.

Some of the brightest timbres I remember from my first (monophonic) tape-reviewing experiences were those provided by "Third Man" Karas for the Omega catalogue. So it is a special pleasure to hear him again, with still more of his instrument's glitter and vibrant twang now captured in brilliant stereo recording. His playing, too, is as engaging as ever in the lighter pieces here, but in five other selections it has to cope unhappily with a stolid and far from competent salon orchestra (which is also heard alone in *White Lilacs*).

The following reviews are of 4-track 3.75-ips stereo tapes in "cartridges."

**OFFENBACH:** *Gaité Parisienne*  
†Khachaturian: *Gayne: Ballet Suite*

Boston Pops Orchestra, Arthur Fiedler, cond.

• • RCA VICTOR KCS 4002. 44 min. \$6.95.

The perennial best seller again, this time in its latest—third—Fiedler recording (first released nearly a year ago in SD and LP versions), which is perhaps the most vivaciously played and certainly the most scintillatingly recorded of them all. Here it is filled out on the "B" side (as it was on discs) with the noisily splashing "Lezghinka," "Dance of the Rose Maidens," "Dance of the Kurds," and —of course—"Sabre Dance" from *Gayne*, but these probably will be disregarded as cavalierly by listeners as they are in the accompanying leaflet and even on the cartridge and its box-cover labels themselves.

**RAVEL:** *Daphnis et Chloë* (complete)

New England Conservatory Chorus and Alumni Chorus; Boston Symphony Orchestra, Charles Munch, cond.

• • RCA VICTOR KCS 6001. 53 min. \$6.95.

The belated appearance in stereo (and for the first time in any tape form) of this performance—first released in 1955—forces me to supersede even my favorite Ansermet version. For Munch is fired by this music to truly passionate eloquence, his Bostonian players and Robert Shaw-trained singers respond superbly, and the recording shows no indications of its age in its poetic revelation of the full sonic splendors of this incredibly inspired score. Every moment here is pure delight and I commend it especially to listeners who have previously known only the highlights of the work in the

*Continued on next page*

# High Spirits

*A special  
bonus package  
... from the makers  
of Audiotape*

Here's a great opportunity for tape fans. "High Spirits," a sparkling program of toe-tapping classics, is now available from Audiotape dealers in a money-saving bonus package.

No matter what type of tape equipment you have, you can enjoy this exhilarating program, for it's available in two-track stereo, four-track stereo and dual-track monaural sound (all at 7½ ips on 1200 ft. of Audiotape)

## THE OFFER

You get the "High Spirits" recording and a 7" reel of Audiotape (on 1½-mil acetate base) for the price of two 7" reels of tape plus \$1.00. And since you're getting two 1200-ft. reels of professional-quality Audiotape—with "High Spirits" recorded on one of them—you're actually paying only a dollar for this fine program of lively classics. Don't wait. See your Audiotape dealer now.

# audiotape

Manufactured by AUDIO DEVICES, INC.  
444 Madison Ave., New York 22, New York  
Offices in Hollywood & Chicago



# WHERE THERE'S A FINE TAPE RECORDER...



there's  
**irish**  
BRAND  
ferro-sheen  
tape

note to  
**NORELCO**  
owners

To insure optimum recording quality with your excellent machine, the recommended tape is **irish** #211... and for uninterrupted recording, **irish** #724 with its 6 lb. tensile strength gives you one full hour at 7½ i.p.s.

Send for technical bulletin.

**ORR INDUSTRIES INC.**

Opelika, Alabama

## TAPE DECK

Continued from preceding page

two popular suites drawn from it and have thus lost much of both this music's true grandeur of architectural design and its incomparable evocative magic.

**TCHAIKOVSKY: Concerto for Piano and Orchestra, No. 1, in B flat minor, Op. 23**

Van Cliburn, piano; Symphony of the Air, Kiril Kondrashin, cond.

• • RCA VICTOR KCS 4020. 35 min. \$6.95.

At this late date there is nothing new to be said about so widely known a best seller as Van Cliburn's Tchaikovsky First, except to note that the present edition compares quite favorably with the two-track 7.5-ips taping of October 1958 in every respect save that of background hiss, which as in all cartridge (slow-speed) tapes is somewhat more noticeable (although to my ears, at least, neither bothersome in itself nor as conspicuous or annoying as the rougher-grained surface noise of all but the very best—and freshest—of stereo discs). And as between the SD and cartridge-tape versions of the present work, I should say that except under ideal disc-playback conditions the tape is likely to be considered preferable.

**"Cugat in Spain."** Xavier Cugat and His Orchestra. RCA Victor KPS 3053, 29 min., \$5.95.

Marked stereoism and recording brilliance can't compensate for the dry acoustics and coarse playing in these heavily plugging, raucously jangling versions of a dozen mostly familiar Spanish pops pieces—not excluding a disarrangement of Falla's *Ritual Fire Dance*.

**"Love Is a Swingin' Word."** Sid Ramin and His Orchestra. RCA Victor KPS 3028, 34 min., \$5.95.

Here brilliant and broadspread recording is effectively exploited by somewhat fancy big-band arrangements of popular love songs: a program heard now in its entirety (in contrast to the two-track taping, October 1959, which included only the six "B"-side selections). Most effective are the rollicking Latin-American-styled *Love* and atmospheric *Love Is Here To Stay*.

**"When You Come to the End of the Day."** Perry Como; His Orchestra and the Ray Charles Singers. RCA Victor KPS 3043, 35 min., \$5.95.

Quasi-religiosity, but done here with somewhat suaver, expressiveness than is often the case. The soloist is recorded with exaggerated presence, while the broadspread stereoism captures only too clearly every detail of the fancy orchestral, "angelic" choral, and organ accompaniments, and their occasional prententious emotional climaxes.



the arm  
that  
defies  
gravity

Hi Fi Review explains the importance to you of the ESL Gyro/Balance arm:

"A turntable that is not strictly level normally causes the stylus to ride the downhill side of the groove. This is bad enough in monophonic discs, but can be downright disastrous with stereo records where the stylus must always maintain equal contact with both sides of the groove to assure proper channel balance and separation.

"[The ESL Gyro/Balance arm's] combined vertical and lateral stabilization... keeps it tracking the groove regardless of turntable tilt. It would even play upside down if the record were glued on.... Aside from these spectacular capabilities, the ESL arm is of quality design throughout."



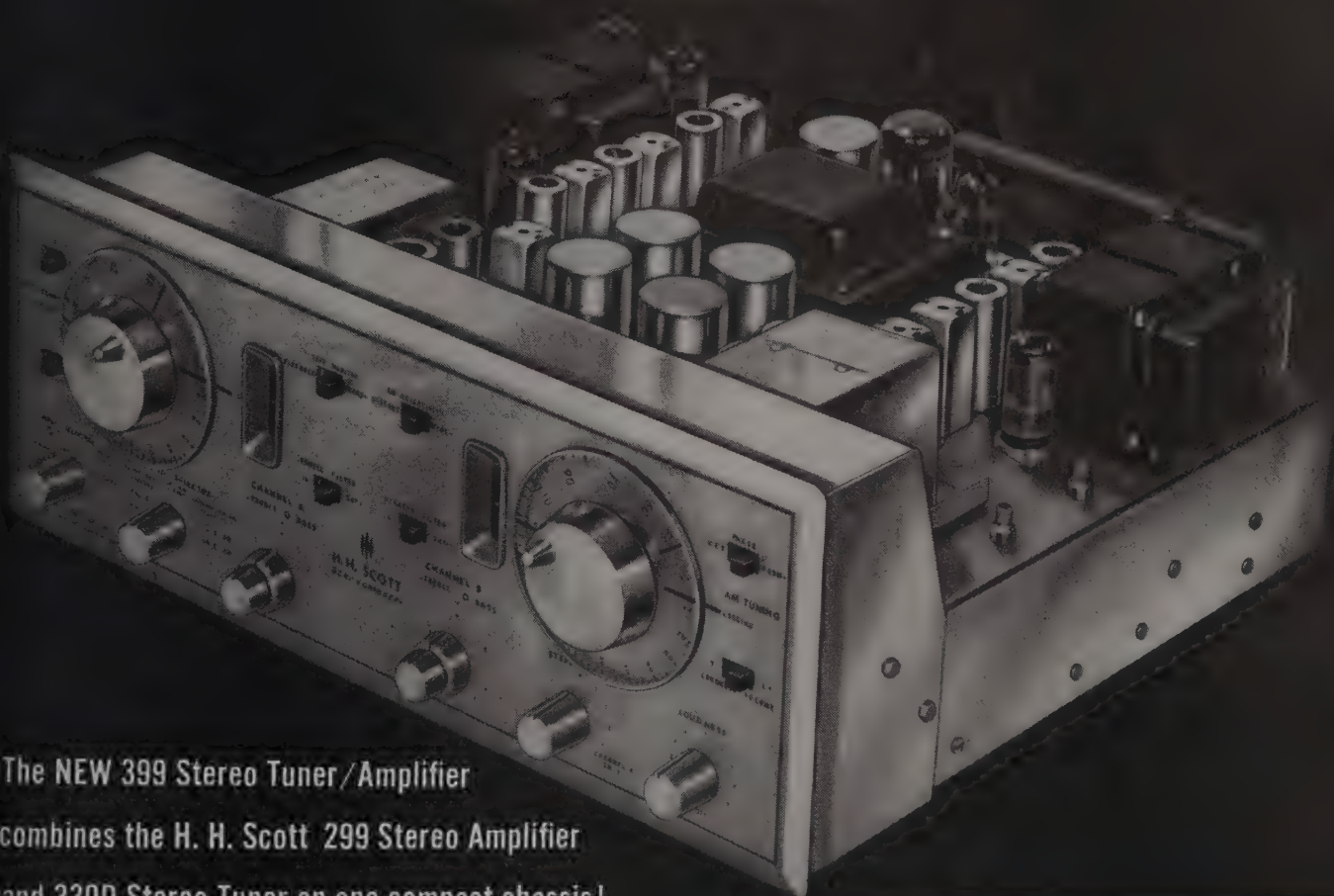
FOR LISTENING AT ITS BEST

Electro-Sonic Laboratories, Inc.

Dept. H • 35-54 Thirty-sixth Street • Long Island City 1, N.Y.

NOW... From the world-famous  
Engineering Laboratories of H. H. SCOTT

# THE 399... A NEW STEREO TUNER/AMPLIFIER COMBINATION WITH NO COMPROMISE ..... IN QUALITY



The NEW 399 Stereo Tuner/Amplifier  
combines the H. H. Scott 299 Stereo Amplifier  
and 330D Stereo Tuner on one compact chassis!

 **H. H. SCOTT**

111 Powdermill Road, Maynard, Mass.

H. H. Scott Inc., Dept. HF-1, 111 Powdermill Road, Maynard, Mass.

Please rush me the **FREE** booklets I've checked below.

- ☐ "How To Use Stereo Components In Your Decorating Plans"
- ☐ New 1960 Hi Fi Guide and Catalog
- ☐ Complete technical information on H. H. Scott stereo amplifiers and tuners.

Name.....

Address.....



In  
**STEREO**

and Mono Hi-Fi... the experts say  
your best buy is

**EICO**

"The overall design of the HF-81 is conservative, honest and functional. It is a good value considered purely on its own merits, and a better one when its price is considered as well."

— Hirsch-Houck Labs (HIGH FIDELITY Magazine)

- Advanced engineering • Finest quality components
- "Beginner-Tested," easy step-by-step instructions
- LIFETIME service & calibration guarantee at nominal cost
- IN STOCK — compare, then take home any EICO equipment — right "off the shelf" — from 1500 neighborhood EICO dealers.



**Stereo Amplifier-Preamplifier HF81**

**HF81 Stereo Amplifier-Preamplifier** selects, amplifies, controls any stereo source & feeds it thru self-contained dual 14W amplifiers to a pair of speakers. Provides 28W monophonically. Ganged level controls, separate balance control, independent bass & treble controls for each channel. Identical Williamson-type, push-pull EL84 power amplifiers. "Excellent" — SATURDAY REVIEW; HI-FI MUSIC AT HOME. "Outstanding quality... extremely versatile." — ELECTRONICS WORLD LAB-TESTED. Kit \$69.95. Wired \$109.95. Includes cover.

**HF85 Stereo Preamplifier** is a complete, master stereo preamplifier-control unit, self-powered for flexibility & to avoid power-supply problems. Distortion borders on unmeasurable even at high output levels. Level, bass, & treble controls independent for each channel or ganged for both channels. Inputs for phono, tape head, mike, AM, FM, & FM-multiplex. One each auxiliary A & B input in each channel. Switched-in loudness compensator. "Extreme flexibility... a bargain." — HI-FI REVIEW. Kit \$39.95. Wired \$64.95. Includes cover.

**New HF87 70-Watt Stereo Power Amplifier:** Dual 35W power amplifiers of the highest quality. Uses top-quality output transformers for undistorted response across the entire audio range at full power to provide utmost clarity on full orchestra & organ. 1M distortion 1% at 70W, harmonic distortion less than 1% from 20 to 20,000 cps within 1 db of 70W. Ultra-linear connected EL34 output stages & surgistor-protected silicon diode rectifier power supply. Selector switch chooses mono or stereo service; 4, 8, 16, and 32 ohm speaker taps, input level controls; basic sensitivity 0.38 volts. Without exaggeration, one of the very finest stereo amplifiers available regardless of price. Use with self-powered stereo preamplifier-control unit (HF85 recommended). Kit \$74.95. Wired \$114.95.

**HF86 28W Stereo Power Amplifier Kit \$43.95. Wired \$74.95.**

**FM Tuner HFT90:** prealigned, preaged, temperature-compensated "front end" is drift-free. Pre-wired exclusive precision eye-tronic® traveling tuning indicator. Sensitivity: 1.5 uv for 20 db quieting; 2.5 uv for 30 db quieting, full limiting

from 25 uv. IF bandwidth 260 kc at 6 db points. Both cathode follower & FM-multiplex stereo outputs, prevent obsolescence. Very low distortion. "One of the best buys in high fidelity kits." — AUDIOCRAFT. Kit \$39.95\*. Wired \$65.95\*. Cover \$3.95. \*Less cover, F.E.T. Incl.

**New AM Tuner HFT94.** Matches HFT90. Selects "hi-fi" wide (20c — 9kc @ —3 db) or weak-station narrow (20c — 5kc @ —3 db) bandpass. Tuned RF stage for high selectivity & sensitivity; precision eye-tronic® tuning. Kit \$39.95. Wired \$65.95. Incl. Cover & F.E.T.

**New FM/AM Tuner HFT92** combines the renowned EICO HFT90 FM Tuner with excellent AM tuning facilities. Kit \$59.95. Wired \$94.95. Includes cover & F.E.T.

**New AF-4 Stereo Amplifier** provides clean 4W per channel or 8W total output. Inputs for ceramic/crystal stereo pick-ups, AM-FM stereo, FM-multi stereo. 6-position stereo/mono selector. Clutch-concentric level & tone controls. Use with a pair of HFS-5 Speaker Systems for good quality, low-cost stereo. Kit \$38.95. Wired \$64.95.

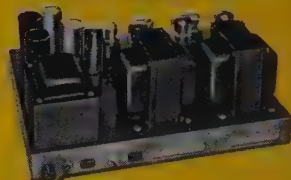
**HF12 Mono Integrated Amplifier** provides complete "front-end" facilities and true high fidelity performance. Inputs for phono, tape head, TV, tuner and crystal/ceramic cartridge. Preferred variable crossover, feedback type tone control circuit. Highly stable Williamson-type power amplifier circuit. Power output: 12W continuous, 25W peak. Kit \$34.95. Wired \$57.95. Includes cover.

**New HFS3 3-Way Speaker System Semi-Kit** complete with factory-built ¾" veneered plywood (4 sides) cabinet. Bellows-suspension, full-inch excursion 12" woofer (22 cps res.), 8" mid-range speaker with high internal damping cone for smooth response, ¾" cone tweeter. 2¼ cu. ft. ducted-port enclosure. System Q of ½ for smoothest frequency & best transient response. 32-14,000 cps clean, useful response. 16 ohms impedance. HWD: 26½", 13⅞", 14⅞". Unfinished birch \$72.50. Walnut, mahogany or teak \$87.50.

**New HFS5 2-Way Speaker System Semi-Kit** complete with factory-built ¾" veneered plywood (4 sides) cabinet. Bellows-suspension, ⅝" excursion,



**Stereo Preamplifier HF85**



**70W Stereo Power Amplifier HF87  
28W Stereo Power Amplifier HF86**



**FM Tuner HFT90 FM/AM Tuner HFT94  
HFT92**



**Stereo Integrated Amplifier AF4**



**12W Mono Integrated Amplifier HF12  
Other Mono Integrated Amplifiers:  
50, 30, & 20W (use 2 for stereo)**



**2-Way Bookshelf Speaker System HFS1  
3-Way Speaker System HFS3  
2-Way Speaker System HFS5**

sion, 8" woofer (45 cps res.), & ¾" cone tweeter. 1¼ cu. ft. ducted-port enclosure. System Q of ½ for smoothest frequency & best transient response. 45-14,000 cps clean, useful response. HWD: 24", 12½", 10½". Unfinished birch \$47.50. Walnut, mahogany or teak \$59.50.

**HFS1 Bookshelf Speaker System** complete with factory-built cabinet. Jensen 8" woofer, matching Jensen compression-driver exponential horn tweeter. Smooth clean bass; crisp extended highs. 70-12,000 cps range. 8 ohms. HWD: 23" x 11" x 9". Price \$39.95.

**HF52 Omni-Directional Speaker System** (not illus.) HWD: 36", 15¼", 11½". "Eminently musical" — HIGH FIDELITY. "Fine for stereo" — MODERN HI-FI. Completely factory-built. Mahogany or walnut \$139.95. Blond \$144.95.

**EICO, 33-00 Northern Blvd., L.I.C. 1, N. Y.**

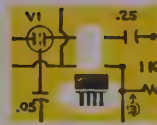
**SHOW ME HOW TO SAVE 50% on 65 models of top quality:**  
☐ HI-FI ☐ Test Instruments  
☐ "Ham" Gear ☐ Free STEREO HI-FI Guide  
Send FREE catalog & name of neighborhood EICO dealer.

NAME.....  
ADDRESS.....  
CITY.....ZONE.....STATE.....

HF-1

Listen to the EICO Hour, WBAI-FM, N.Y., 99.5 MC Mon., Thurs., Sat. 7-8 P.M., and Sat. 3-4 P.M.

Ask your dealer about EICO's exclusive Stereo Records Bonus.



## From the High-Fidelity Newsfronts

The Institute of High Fidelity Manufacturers is sponsoring another High Fidelity Music Show in Los Angeles this month (Jan. 13-17, Pan-Pacific Auditorium). Presumably, the show will be keyed to the same theme as the New York exhibit last October—"Decorate Your Home with Music." Are you listening, ladies?

What the women of America think of high-fidelity sound is of prime concern to manufacturers in this industry. And they believe they know what the women of America think. First of all, women do not like loud sound. In keeping with their gentle nature, they prefer music softly played. Secondly, they cannot abide the sight of "naked" components. And, if the components have wires strung between them in plain view, the sight is doubly offensive. Hence, the "Decorate Your Home with Music" theme.

Worth noting also is a second important High Fidelity Music Show to be held this month in San Francisco (Jan. 23 through 26, The Cow Palace). This second West Coast show is being sponsored by the Magnetic Recording Industry Association. Don't let the MRIA tag fool you. This is not a show devoted only to tape recording but, to use MRIA's term, an "all-industry" affair. That is to say, all the Los Angeles exhibitors will trek up the coast to show their wares. If the MRIA has any opinions on how to satisfy the housewives of America, it hasn't gone on record with them.

Preoccupation with the ladies' criticism of high-fidelity sound could be misconstrued as some obscure form of male chauvinism. Not so. Rather, it appears in merchandising manuals under the heading "Broadening the Market," and can be summed up as follows: "let's design equipment to appeal to the women and we'll be able to sell more to the men"—or to state it more directly,—"if the women like it, they'll let the men buy it."

There are several observations we'd like to make on this subject.

First of all, publicity prior to and during the October show in New York made much of five "decorator rooms," which integrated stereo music systems with chic

and chintzy surroundings. Women, as well as men, completely ignored this conspicuously placed exhibit although they flocked into the Audio Fidelity demonstration room close by. It's worth pointing out that Audio Fidelity's major attraction was a half-hour lecture by the firm's president, Sidney Frey, who played excerpts from his stereo disc catalogue. The audiences—one-third of them women—showed little inclination to run even when Frey cranked up the gain on his "Locomotives: Steam and Diesel" to room-shattering level. The ladies, who were not handcuffed to their husbands, even seemed to enjoy the program.

Commenting on the "decorator rooms," one New Yorker correctly told us: "The rooms may have been decorated *with* stereo but not *for* stereo. In only one of the rooms was it possible to sit in the stereo sound area."

The second and by far the more important observation we'd like to make on the subject of "women and high fidelity" is this: intense interest in décor and what the ladies supposedly think could lead to compromising the product in a business that grew quickly because of its search for the best possible way of reproducing sound.

Here's an example. Recently, we spoke to a manufacturer who is trying to "broaden the market" by placing all components in a cabinet.

"What about feedback?" we wanted to know. "Won't the speaker vibration be picked up by the cabinet and transmitted to the tone arm, cartridge and needle? Seems you fellows were awfully particular about that a couple of years back."

"Well," said the manufacturer, "it's not as important as we used to think it was. After all, speakers on one side of the room can cause vibration in an equipment cabinet on the other side."

This sounded to us—as it must to you—as if the manufacturer were fence-straddling. We would prefer to have him give results of test procedures proving his point, rather than brush the question aside with an offhand comment.

To sum up, women may be very interested in the appearance of high-fidelity equipment, but that does not mean they are indifferent to the quality of the sound. We believe that the 60.3 per cent of our readers (according to a recent survey) who are married will agree with the above. Neither are the men electronically-minded brutes with so little regard for aesthetic considerations that they buy anything regardless of its appearance. We must recognize in passing that components today are much handsomer than they were five years ago.

We think the IHFM would be interested in an actress friend who called on us recently to fix her component rig. She wouldn't know a baffle *Continued on page 116*



prepared by  
**Hirsch-Houck Laboratories**  
and the technical staff  
of **High Fidelity**

# HF reports

## Norelco Continental 400 Stereo Tape Recorder

**SPECIFICATIONS** (furnished by manufacturer): A 3-speed stereo tape recorder with built-in left-channel speaker, accessory right-channel speaker, and built-in preamplifiers and power amplifiers. It may be used to record four monophonic tracks, two in each direction. **Speeds:** 7½, 3¾, and 1½ ips. **Capacity:** 7-inch reels. **Inputs:** left and right microphone channels, left and right high-level channels. **Outputs:** for left and right extension speakers and for left and right amplifiers (low-level outputs). Also connection for stereo headphones to monitor inputs. **Signal-to-noise ratio:** 55 db or better. **Crosstalk:** 55 db down. **Wow and flutter:** 0.15% at 7½ ips. **Dimensions:** 18½ by 15½ by 8½ in. **Weight:** 55 lbs. **Price:** \$399.50. **MANUFACTURER:** North American Philips Co., Inc., 230 Duffy Ave., Hicksville, L. I., N. Y.

**At a glance:** An excellent, all-round recorder providing fine fidelity and exceptional flexibility.

**In detail:** This test report is being written in two parts. One of the **HIGH FIDELITY** staff members (C.F.) took the Norelco home for a couple of days of experimentation and study, and for general listening tests. Then the recorder was transferred to the Hirsch-Houck Laboratories, where basic electronic measurements were made. The H.-H. results will be given at the end, under the heading of "test results." Let's start with C. F.'s comments . . .

This is an attractive, easy-to-handle, pleasant-sounding recorder, that functions smoothly and has several unusual features. The features . . . well, down under the handle, on the left side of the recorder, is the input connections panel. There are two phono jacks (of standard U.S. design) for left- and right-channel high-level inputs; they are marked radio/phono. The phono would be crystal or ceramic, not magnetic. There is a single phone (not phono) jack for stereo microphone. This connection can be used with a monophonic microphone

jack, and which channel it feeds to depends on the setting of a selector knob on top of the recorder. Another phone jack, for stereo headphones, is connected to monitor inputs.

On the other side of the recorder are the output connections. There are four phone jacks here; two are for speakers, to be operated by the power amplifiers built into the Norelco. The other two are low-level, for connection to external amplifiers. A switch on this panel cuts out the built-in speaker, which is connected to the left channel. The AC power cord, by the way, is in a hole under the bottom of the recorder, covered by a little trap door.

Now . . . let's attack the dashboard. Up between the reels, to the rear, is a four-digit counter, operating off the supply reel. A 1,200-foot reel counts up to almost 1,000 . . . and takes a whisker under two minutes to wind fast forward or rewind.

Tape is threaded straight through, and very easily.

There are nine stubby piano key levers, plus three buttons. Extreme left is **PLAY**. Next is **RECORD**, but you have to push a red button above it first. Then comes **PAUSE**, which does that and does it fast and soundlessly. The **PAUSE** button is released by pushing the red button above it. The three center levers are **REWIND**, **STOP**, and **FAST FORWARD**. They may be "played"

. . . that is, you can go from **REWIND** to **FAST FORWARD** without damage. Finally, there are three levers at the right which select speed and which—we discovered belatedly—turn the machine on when depressed. A little button to the left turns everything off. Just below the three center levers there is a sensitive recording level indicator.

At the extreme front are the knobs. The two at the left are to control input level for microphone and radio. The two inputs can be mixed, and their levels adjusted separately. The third knob from the left is the function selector. It has four positions. The first is **PA**, which connects inputs to loud-speaker. And it also does a cute trick: it snaps out any lever controls which may be depressed. Thus if the **PLAY** lever is down (it catches down, normally, to be released when the **STOP** lever is depressed), turning the function selection to **PA** releases the **PLAY** lever, and so on.

The second position of this knob is **STEREO**, and that's perfectly straightforward. The third position is marked 1-4 and the fourth, 2-3; between these two positions is the word **MONO**. These two positions make it possible to record four monophonic tracks on one tape. One position gives you track #1 going and coming, with the #1 coming being equal to #4. Similarly, the other position gives you #2 coming, which becomes #3 when the tape is flipped for its return trip. We'll come back to this in a couple of paragraphs; we must first finish going across the board.

In the center of the forward row are two buttons. Both slide laterally. The left-hand one is marked **DUBBING**. If you record . . . wind back . . . play back to a preselected point . . . push the **PAUSE** lever . . . push the **RECORD** lever . . . release the **PAUSE** lever and apply a second signal (voice or music) then the first recording will be partially erased and the second ap-



*The Norelco Continental 400.*

plied over it. Hence the dubbing: dubbed in over the first. Cute trick, yes? Thus you can put voice over music either by simultaneous recording or by subsequent dubbing.

The next button has an R+L position (to the left) and a simple L position, to the right. When the function selector knob is in its STEREO position, this knob is automatically sprung to the L position to feed the left channel to the built-in speaker. When the function selector is in either of its monophonic positions, this button may be pushed to its R+L position and it will then blend left and right channels, for monophonic playback of stereo recordings.

The three knobs to the right are: VOLUME, which is ganged, both channels being affected equally. (Same principle is used on input level controls, too.) Next is BALANCE, and that's what it does, between the two channels. The third is a clutched TONE control, each channel being separately adjustable but, once set, the upper and lower sections of the knob can be turned together.

We did a good deal of listening to music recorded over the Norelco. About two-thirds was monophonic, picked up from a good FM station nearby. The sound was excellent all the way along and A-B tests against the original broadcast (versus taped version) were almost entirely indistinguishable. Stereo tests were not too conclusive because we simply had to dub from discs onto tape and then compare; the tapes sounded as good as the discs, but this in a sense is putting the cart before the horse. We'd rather leave the judgment of performance to the Hirsch-Houck tests.

The Norelco comes equipped with a stereo microphone . . . and we make it singular because it is only one plastic case with two microphones positioned in the cross-fire arrangement that is moderately common for European recordings. We didn't test it at all conclusively. Yes, we talked and walked around while talking; it picked up the motion and blended it nicely. We didn't think the family grand piano sounded quite as good as with a pair of microphones set up according to the more usual U.S. arrangement . . . but more experimenting is indicated. It does have the great advantage of being compact and simple to use; it cannot provide the flexibility—nor the complexity—possible with two separate microphones.

### Test Results

To test the playback frequency response of the Norelco recorder, we used a prerecorded tape employing standard NARTB recording equaliza-

tion (the NCB Alignment Tape, recorded at 7½ ips). Up to the 10-kc upper limit of the tape, the recorder's response is quite good, except for a distinct rise in low-frequency response. The Ampex 5563-A5 Alignment Tape yielded similar results.

We measured the over-all record/playback frequency response by recording through the RADIO input, at a level 20 db below maximum recording level (the level for which the indicator tube closes). The playback output was measured at the preamplifier output jack, with the tone controls centered (the position for flat response, according to the manual accompanying the recorder). This procedure was performed at all three tape speeds.

The response curves plotted from these tests show a pronounced rolloff of both high and low frequencies, compared to the results obtained with the prerecorded tape. This must be due to deficiencies in the recording equalization, especially noticeable below 100 cps, where the playback equalization is greater than normal, yet the over-all response falls rapidly. The frequency response falls somewhat short of specifications in the instruction manual, although the recorder is usable to over 10 kc at 7½ ips and over 7 kc at 3½ ips. The low-frequency rolloff is not noticeable when using the small internal speaker, but becomes apparent when an external amplifier and good-quality external speaker are used.

To check the performance of the built-in amplifiers, the frequency response to the NCB Alignment Tape was measured at the speaker output,

using a resistive load. It proved to be quite the opposite of the response at the preamplifier output, with a loss of low frequencies, and rising highs. We measured the action of the tone controls at both extremes of rotation. Strangely, there was no detectable boost action at the clockwise limit, merely a 1.5 db increase in over-all level. At the other extreme a drastic rolloff above 200 cps made recorded speech nearly unintelligible.

Intermodulation distortion was measured by recording 60 and 5,000 cps, mixed in a 4:1 ratio. We fed the playback to an IM Analyzer, and the recording level was varied, from indicated maximum downward. The IM proved to be appreciable even 10 db below maximum level. We then measured the IM of the amplifier alone in the PA position of the function selector; this too was high at all outputs. Over most of the frequency range an output of some 5 to 6 watts could be obtained with a fairly undistorted waveshape as seen on an oscilloscope.

The signal-to-noise ratio was measured as 42 db to 48 db, depending on the settings of the recording and playback level controls. The average was -46 db relative to maximum recorded level. This was all hum, with tape noise being far below the hum level. The manufacturer's specification of a 55-db s/n ratio seems rather optimistic for a 4-track machine. We consider the measured 46 db to be excellent for a 4-track recorder, and in fact it is comparable to the s/n ratios of some good-quality two-track recorders.

Stereo crosstalk, rated at -50 db or better, was easily that good at 1 kc. We could not make an accurate measurement, but crosstalk was well below the hum level.

We received a pleasant surprise when we measured wow and flutter, which at 7½ ips were 0.02% and 0.06% respectively. This is the performance one expects of the finest professional machines, and is completely outside the range one measures on home tape machines. At the 3½-ips speed, we found wow and flutter to be only 0.04% and 0.09% respectively. To top it off, at 1½ ips, a speed usually reserved for recording baby's first words or dictating correspondence, the wow and flutter were each only 0.1%.

In sum, although the distortion and over-all frequency response of the Norelco 400 when its internal amplifiers and speaker are used are not as good as its superb tape deck's performance, it is capable of making good-quality stereo or monophonic recordings, and should deliver excellent results when playing commercially recorded tapes through a good-quality pair of external power amplifiers and speakers.

H. H. Labs.

### REPORT POLICY

Most equipment reports appearing in this section are prepared for us by Hirsch-Houck Laboratories, a completely independent organization whose staff was responsible for the original Audio League Reports. Their reports are signed: H. H. Labs. Reports are published exactly as they are received. Neither we nor the manufacturers of the equipment tested are permitted to delete information from or add to the reports, to amend them in any way, or to withhold them from publication. Manufacturers may add a short comment if they wish to do so.

On equipment that demands more subjective appraisals (such as loudspeakers), the reports may be prepared by members of our own staff. Such reports do not carry a signature. The policy concerning report publication and amendment by the manufacturer is the same as that for H. H. Reports.



## Leak "Point One" Stereo Preamplifier

**SPECIFICATIONS** (furnished by manufacturer): A complete, two-unit stereo amplifier system consisting of a preamplifier-control unit and remote power amplifier.

**POINT ONE STEREO PREAMPLIFIER** provides input selection of five sources, including microphone and two high-level sources. **FUNCTION SWITCH** positions include stereo pickup converted to monophonic, as well as the usual stereo, stereo reverse, either input channel to both speakers. Other controls include rumble filter and ganged bass, treble, and volume controls. Harmonic distortion less than 0.01% at 125-mv output (sufficient load when used with matching Leak power amplifiers). **Price:** \$119.50.

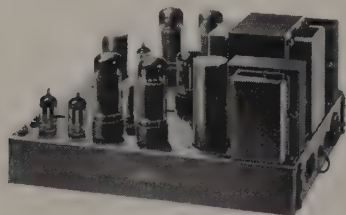
**STEREO 50 POWER AMPLIFIER:** **Output:** 25 watts per channel. **Hum and noise:** 80 db  $\pm 3$  db below 20 watts. **Frequency response:**  $\pm 0.5$  db 20 to 20,000 cps. Specifically designed to match Leak preamplifiers. **Price:** \$199.

**MANUFACTURER:** Leak. **IMPORTER:** British Industries Corp., 80 Shore Rd., Port Washington, N. Y.

**At a glance:** Though they are sold separately, the Leak "Point One" stereo preamplifier and Stereo 50 power amplifier are so designed that, used together, they form a high-quality stereo amplifying system with ultraconservative design and craftsmanship, of a caliber found on only one domestic make of high-fidelity equipment. However, neither is likely to work well with typical American components. [This drawback has now been corrected. See manufacturer's comment below.—Ed.]

Although the Leak units lack some of the gadgetry and flexibility found in American stereo amplifiers, their electrical performance is generally excellent and their listening quality leaves nothing to be desired.

**In detail:** The "Point One" preamplifier is designed for use with any two Leak mono power amplifiers, or with the Stereo 20 or Stereo 50 power amplifiers. The associated power amplifier supplies the power, and the preamplifier controls it for the entire system. The full rated output from the preamplifier is 0.125 volts, sufficient to drive any Leak power amplifier to full output, but much too low to drive an American amplifier. Since a 4- to 5-



Leak Stereo 50 amplifier.

millivolt signal is required at the magnetic phono or tape head inputs to develop an output of 0.125 volts, the gain of the preamplifier is very low by our standards.



Leak "Point One" preamplifier.

The gain of the power amplifier, however, is much higher than we are accustomed to finding, so that the combination of the two has about as much gain as any comparable combination of American units.

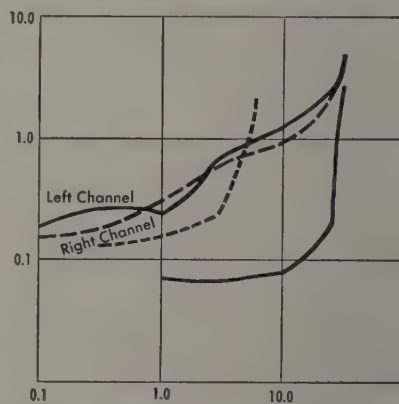
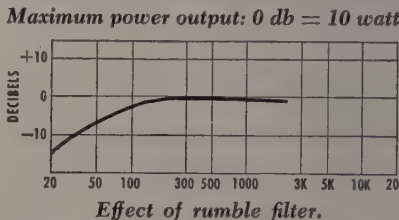
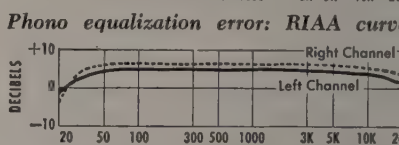
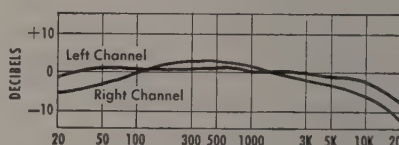
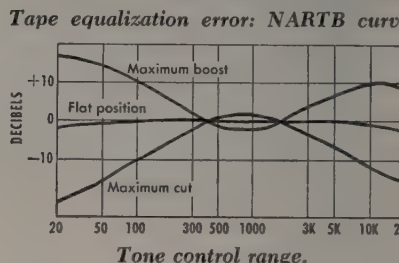
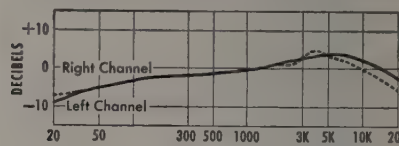
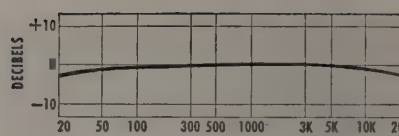
When used with the Stereo 50 power amplifier, a single cable from the preamplifier carries power and signals to the power amplifier. A separate cable carries the AC line voltage into the preamplifier, where it is controlled by the switch on the volume control.

Inputs are provided for a stereo (or mono) pickup, tape heads, microphones, tuner, and one extra high-level input. Level-set controls (ganged for both channels) are provided for phono, tuner, and extra inputs. The Leak amplifier's sensitivity on its nominally high-level inputs is much greater than that of domestic amplifiers: less than 30 millivolts are required for 10 watts output from the Stereo 50 power amplifier when it is used with the "Point One" preamplifier. (This is because most British tuners have relatively low output levels, so it is imperative to adjust the level-set controls properly. Clear instructions are provided for this adjustment.)

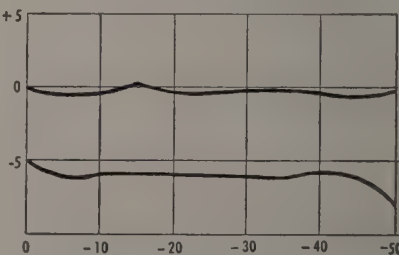
When used with a pair of mono amplifiers, the preamplifier obtains its power from the left-channel amplifier. A separate output jack supplies the signal to the right-channel amplifier. Tape recorder outputs are also provided, ahead of the volume control but after the controls and equalization.

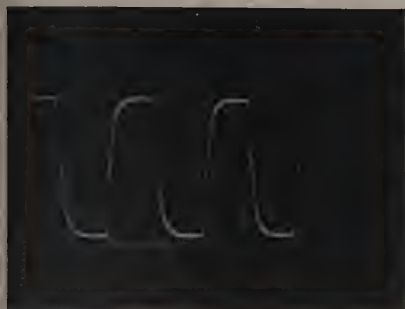
Tone controls are of the feedback type, with boost or cut characteristics hinged at about 200 cps and 3 kc. This type of control is most effective, yet has little or no effect on the middle frequencies. No loudness control is provided, but the tone control characteristics are admirably suited for loudness compensation. An effective rumble filter takes over below 100 cps, leaving most of the program unaffected.

Phono equalization deviates considerably from the RIAA characteristic, and there are significant differences between the two channels. Although the tone controls would be capable of reasonably good compensation for these errors, this is not feasible because



Percent distortion vs. watts: Two top lines, 1M left —, right --; two lower lines, Harmonic 20 cps —, 1 kc —





10-kc square wave response . . .

tone controls for both channels are ganged. The tape equalization also departs appreciably from the NARTB playback characteristic, though both channels are well matched. Equalization accuracy is the only aspect of the Leak amplifier that fails to meet the highest performance standards.

The ganged volume control tracks extremely well down to -50 db relative to maximum gain, with only plus or minus 0.25 db unbalance. The balance control can cut off either channel completely, while raising the level of the other channel slightly more than 1 db. This is a very good design, since it has negligible effect on over-all level when the balance control is adjusted.

Although the preamplifier's IM distortion rises to appreciable levels at outputs higher than a couple of volts, it must be remembered that normally it will never be required to deliver more than 0.125 volts. Distortion at that level is masked by hum, but appears to be about 0.3%, which is very low indeed. At usual operating levels

the distortion contributed by the preamplifier would be very difficult to measure, much less hear.

The power amplifier is nominally a dual 25-watt unit, with a pair of EL34 tubes in each channel output stage. The tubes and other components are operated far below their ratings and should give long and trouble-free service. Our tests showed only slight difference between the channels, each of



. . . with .05-mfd capacitive load.

which was capable of an output of at least 30 watts. The 1,000 cps harmonic distortion was less than the inherent distortion of our test equipment up to 10 watts output, and was only 0.2% at 25 watts. The low-frequency power-handling ability of the Stereo 50 was somewhat below its mid-frequency rating, but at levels of a few watts the 20 cps harmonic distortion was under 0.2%.

We measured hum and sensitivity on the combination of preamplifier and power amplifier. Except on the tape input, the hum was entirely in-

audible, being from 60 to 80 db below 10 watts output. The gain is high enough for even low-level magnetic stereo cartridges.

The power amplifier's chief weakness is a tendency toward instability with capacitive loads. The scope sketches show the effect on a 10-kc square wave of a 0.05-mfd capacitor shunting the 8-ohm resistive load. A large capacitance, such as would be presented by certain electrostatic speakers, drastically reduces the high-frequency power output. Our conclusion is that the Leak Stereo 50 should not be used with electrostatic speakers, though it will perform admirably with any conventional speakers including low-efficiency types. The damping factor is high, being in excess of 20.

The construction of the Leak units is superb. All parts are mounted on boards, with neatly cabled wiring. It is the sort of construction one expects to find on the finest laboratory instruments. The power amplifier is large, uncluttered, and well ventilated.

H. H. Labs.

**MANUFACTURER'S COMMENT:** The "Point One" stereo preamplifier has been designed for use only with Leak stereo and monophonic amplifiers. However, the Leak amplifiers may now be used with any American preamplifiers. The Leak Stereo 50 and Stereo 20 amplifiers, and the TL/50 Plus monophonic amplifier are all presently equipped with gain controls, enabling them to function excellently with preamplifiers of other makes. This is a new feature, and was not included at the time of testing. Naturally, all other American stereo components, such as tuners, record changers, turntables, microphones, and tape recorders can be used with Leak equipment and will give full performance in accordance with their own capabilities.

## Empire 88 Stereo Cartridge

**SPECIFICATIONS** (furnished by manufacturer): A dynamagnetic (moving magnet) stereo cartridge, fully compatible with monophonic records and usable in changers. **Frequency response:**  $\pm 2$  db 20 to 20,000 cycles. **Output voltage:** 5 mv per channel. **Load impedance:** 47,000 ohms. **Compliance:** vertical and horizontal:  $5 \times 10^{-8}$  cm/dyne. **Tracking force:** 2 to 5 grams. **Output terminals:** 4. **Prices:** with diamond, \$24.50; with sapphire, \$18.50. **MANUFACTURER:** Audio Empire Division of Dyna-Empire, Inc., 1075 Stewart Ave., Garden City, L. I., N. Y.

**At a glance:** The Empire 88 is a moving-magnet stereo cartridge offering relatively smooth response and good channel separation throughout most of the audio range. Its listening quality is pleasant and free from audible distortion or peaking.

**In detail:** The moving-magnet principle is being adopted by more and more stereo cartridge manufacturers, and the Empire 88 is one of the most recent designs to be offered.

The Empire 88 features an easily replaceable stylus with low moving



The Empire 88 stereo cartridge.

mass and high compliance; it is free from magnetic attraction to turntables, and has low susceptibility to induced hum. Its output is fairly high for a stereo cartridge, being approximately 6 millivolts per channel at a stylus velocity of 5 cm/sec at 1,000 cps.

The cartridge was tested in an "Empire 98" arm. The low-frequency resonance was approximately 10 to 15 cps. We determined this with the aid of a sweep frequency record covering from 100 cps to 10 cps. The resonance was very slight, amounting to a broad 2.5 db rise, followed by an abrupt falloff below 10 cps.

The stereo performance was measured by means of the Westrex 1A test record. The two channels exhibited very similar response characteristics, and were free from sharp peaks. The stereo channel separation was very good up to about 6 kc, and adequate even at the higher audio frequencies.

The mono response, with the two outputs paralleled, was very smooth out to well beyond 16 kc. The freedom from sharp resonances no doubt contributes to the easy listening quality and low noise level which we observed during listening tests. We found that at least 4 grams of tracking force was necessary for clean reproduction of the loudest passages on stereo records. Operated in this way, our general listening impression was of a smooth, well-rounded sound, free from any stridency or shrillness. H. H. Labs.

**MANUFACTURER'S COMMENT:** The Empire 88 "Stereo/Balance" cartridge is truly an outstanding buy among high-fidelity stereo components. This cartridge has excellent stereo



channel separation, extremely wide-range frequency response, with wonderfully clean sound reproduction, as you have determined

in your laboratory tests. The extremely low dynamic mass and unique stylus lever design of the Empire 88 "Stereo/Balance" cartridge

virtually eliminate record or stylus wear, an important fact to consider when purchasing a stereophonic phonograph cartridge.

## Blaupunkt AM-FM-M Auto Radio

**SPECIFICATIONS** (furnished by manufacturer): This transistorized auto radio covers not only the AM broadcast band but also the FM band and a marine band range from 2.15 to 2.75 mc. Two push-button station selectors are provided for FM and two for AM bands. Incorporates tone control. **Dimensions:** receiver, 7 $\frac{1}{2}$ " wide, 3" high, and 6 $\frac{1}{2}$ " deep, excluding knobs; power pack: 7 $\frac{1}{4}$ " x 3 $\frac{3}{4}$ " x 1 $\frac{1}{8}$ ". **Price:** \$137.50; cost of installation kit averages \$20, varying according to car model. Auto 2800 aerial: \$8.00. **MANUFACTURER:** Blaupunkt, West Germany. **IMPORTER:** Robert Bosch Corp., 40-25 Crescent St., Long Island City 1, N. Y.

This is a most unusual car radio, in that it provides coverage of the FM band. It is the second such instrument tested by HIGH FIDELITY; both were imports. One American manufacturer makes a converter (a good one, too) but, we believe, this is all the equipment that is available, as far as FM car radio reception is concerned.

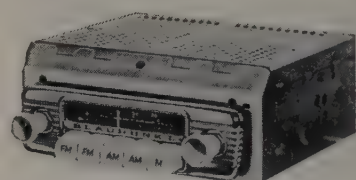
The fidelity of the Blaupunkt is above average. Both AM and FM sound much better than we had an-

ticipated; and, if one switches to a larger speaker than the one provided, there is a substantial improvement in the sound. The radio has provision for two speakers, so the second one is no problem.

We tested the Blaupunkt primarily around the Great Barrington area, and on a trip to and from New York City. Although FM reception is very difficult around Great Barrington, and in the Berkshires generally, we were able to receive an FM station—audibly, and not always with sufficient limiting—from forty-five airline miles away, and over a good many intervening hills. Driving to New York, the FM dial became decidedly busy.

The AM section proved to be astonishingly active—not just on the way to New York, but around Great Barrington itself. Lots of stations, good fidelity, an occasional squeal as stations collided with one another.

Let's see . . . the set is compact, can fit almost anywhere. The transistor section is normally attached to the rear of the main tun-



ing section, but can be detached if desired. There are two push buttons on FM and two on AM. They are very easy to set. The fifth push button is for the marine band.

No installation instructions were furnished with the radio. For best results it would be well to have the job done by a competent service man. The set operates on either 6 or 12 volts, positive- or negative-grounded. Care should be exercised here; even though we specified the make of car in which the set was to be used, we had to change the strapping on a transformer to get the necessary positive ground connection.

All in all, this is a very competent auto radio, with interesting extra features (especially for lovers of FM programming) whose value will have to be determined by the prospective user.

## NEWSFRONTS

*Continued from page 111*

batter but she likes good sound and she likes it loud.

When the rig had been put back in working order, we were about to replace the wooden panel that enclosed her tuner and amplifier on a shelf.

"Dah-h-ling, don't put that front thing back on," she said. "Those gadgets—do you call them amplifiers?—look so cheery when the tubes and bulbs and things light up. Kind of like a Christmas tree, don't you think?"

Haydn's *London* Symphony has a playing time of 26 minutes plus or minus 2 minutes and 10 seconds, depending on the orchestra and the conductor. Schumann's *Romances* (Op. 28) takes 4 minutes, plus or minus 48 seconds.

These facts may have little meaning to the average concertgoer but the tape enthusiast who records his own music from FM can save tape and, therefore, money, if he knows the approximate playing time of a specific musical composition.

The playing times of about 1200 classical compositions are now available in a little booklet *Timetable for the Classical Repertoire* (\$2.75). Compiled by William Colbert, who manages a chain of high-fidelity retail outlets under the name Audio Exchange, *Timetable* should also prove useful to concert managers and classical disc jockeys.

In a short, pithy introduction, Colbert points out that many recordists have tapes in their libraries which can accommodate additional short works. Knowledge of time can mean savings in tape, and a more compact library.

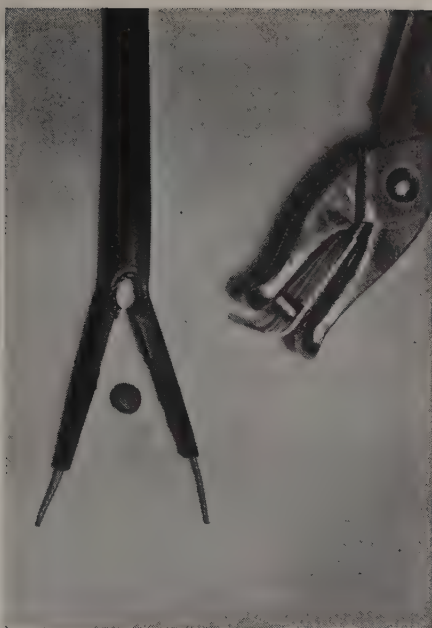
Performance time given in the booklet results from averaging out the times of as many performances as the author could find of a given work. In compiling the list, he discovered that orchestral works seldom vary more than plus or minus 10%, whereas solo performances may differ by as much as plus or minus 20%. Because operas are often cut, the performance time may vary greatly. Times of operas which are part of the compilation are set down in parentheses for this reason. Wisely included in the booklet is a table of running times of various tape lengths at different speeds.

Eighteen stereo amplifiers are evaluated in a 64-page book, produced by the American Audio Institute (AAI), Paterson, New Jersey (\$2.50). The booklet is detailed and comprehensive. It contains 128 tables, 574 test ratings and 162 performance curves describing the specific characteristics of the 18 units. Also included is a detailed description of the various tests performed on each amplifier.

The book will appeal to readers of various interests. Engineers who study such factors as control calibration, stereo crosstalk, etc., will find many tables and charts to study. The reader new to high fidelity can gain an education and learn what characteristics to search out in buying equipment. The person who already has a stereo amplifier tested by AAI will learn more about the unit he owns and, perhaps, enjoy its use more by having more knowledge of it.

While the publication is not fancy in terms of appearance or printing, it is packed with knowledge. What it lacks in lavish formality it makes up for in subject matter.

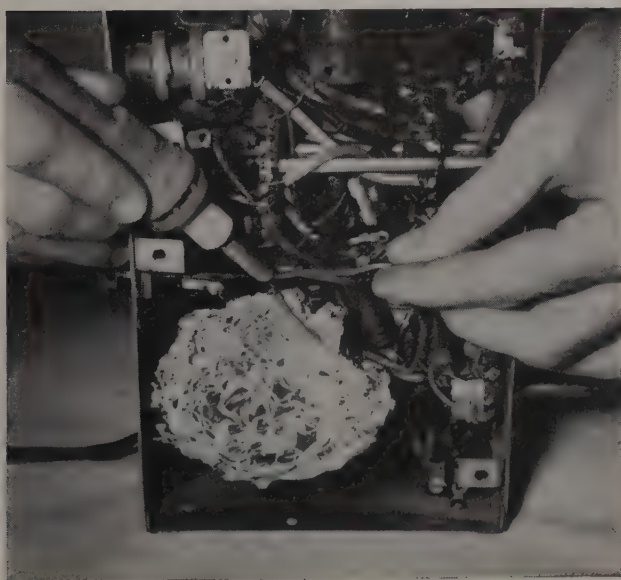
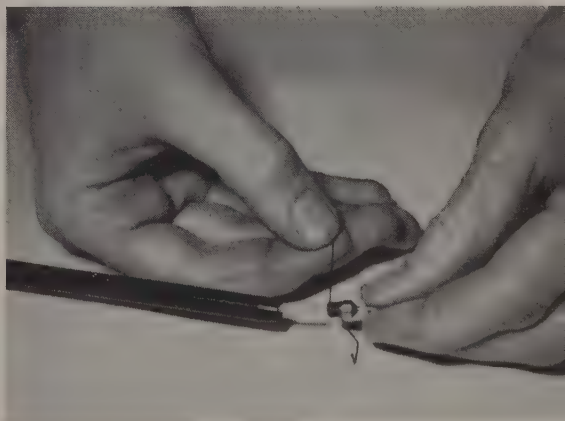
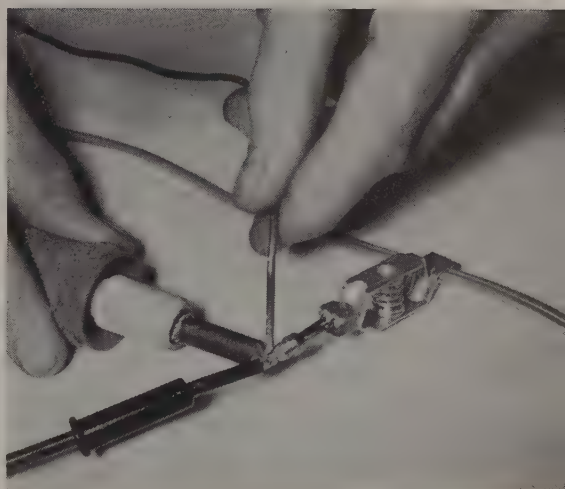
RALPH FREAS



HELPFUL

# HINTS

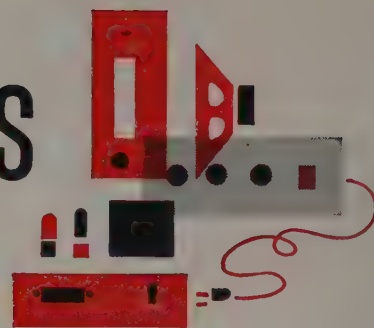
**T**O PREVENT your FM antenna from splitting and tearing, make a round hole at the base of the V with a paper punch (above). This works just as well where a ribbon TV lead-in is attached to the antenna. (Right) Attach a Mueller B22 dual clip to your soldering iron's power cord, then use it as a vise to hold work firmly while it is being soldered. Clip can be bought for less than 50 cents. (Lower right) When inside-handle threads get stripped off your plastic-handled test prods, wrap tip threads in coarse thread, then screw the handle back in place. (Below) Use aluminum foil to catch metal chips and drops of solder; this way they won't get mixed up in high-fidelity gear, and you'll save yourself a lot of trouble.





# AUDIO NEWS

## *A Preview of New Equipment*



### **Two German Recorders Introduced**

Two models of Harting recorders, made in West Germany, were introduced recently in New York. The Model HM-4 is an all-monophonic record/playback unit with built-in power amplifier and speaker. The HM-4-S includes an additional playback preamp, for stereo playback through a radio or high-fidelity system. An accessory recording preamp converts the HM-4-S to stereo record. Prices are \$264.95 for the all-mono unit, and \$355.95 for the HM-4-S.

### **New Line of Harman-Kardon Kits**

The Citation I is the first in a new line of Harman-Kardon kit components. The twelve knobs and four slide switches furnish complete control over all preamp and stereo functions, including tape monitor, contour, and phase reverse. Tone controls are step type, separate bass and treble for each channel. A matching power amplifier completes the line of kits, which are also available factory-wired.



### **Transcription Arm Has Cuing Device**

Fairchild's new transcription arm incorporates a cuing device which permits precise locating of record grooves before lowering the stylus onto the record. Cartridge slide is removable, and there is a spirit level built into the base. Rear overhang is only  $2\frac{3}{8}$  inches; only one hole is needed to mount the arm on turntable or changer. Price: \$34.95.

### **To Protect Your Records**

A surer, safer method of raising and lowering the pickup on automatic record changers or manually-operated turntables is embodied in the Magic Finger, which supports the pickup during raising and lowering operations. The Magic Finger is easily attached to any turntable base, and does not interfere with normal operation of automatic changers. It is made from styrene and nylon. \$4.95.





### Compact Speaker System by Leonhardt

The LH-80 measures only 11 inches high by 20 wide and 9½ deep, yet is a full-range speaker system with a frequency range stated to extend from 35 to 18,000 cycles. Some models are equipped, at an additional cost of \$8.00, with a frequency range selector which produces an apparent increase in bass response. Without the selector, prices are \$54.95 unfinished and \$59.95 with walnut finish.

### Cartridge with 3 Styli

The Pickering Collectors' Series of cartridges is based upon the Model 380 Stanton Stereo Fluxvalve. Styli are interchangeable, so the Model 380E at \$60 includes three styli: for stereo, LP, and 78s. The 380A includes a single stereo stylus, and sells for \$34.50. It is recommended for transcription arms, whereas the 380C, at \$29.85, is recommended for changers requiring 3 to 7 grams.



### Turntable Has Built-In Stroboscope

To complement its line of stereophonic high-fidelity components, Channel Master has introduced a 4-speed turntable and transcription tone arm, the turntable of heavy cast aluminum, with electronically balanced 4-pole motor. A built-in, illuminated stroboscope provides a continuous check on speed—which can be adjusted by a friction-free eddy-current vernier. The tone arm is nonresonant at all audio frequencies, features a plug-in head and an arm rest shutoff switch. Price: \$64.95; with furniture finished mahogany base, \$79.95.

### For Better Balance in Stereo

To aid in balancing speaker units, Kinematix has developed a twin-signal tone generator. The unit generates a constant tone of 1,000 cycles which can be switched from one amplifier to the other in a stereo system. Balancing can be accomplished quickly by ear but best results are achieved with a balance meter, another Kinematix product. The signal generator, called Twin-Tone, retails for \$12.95.

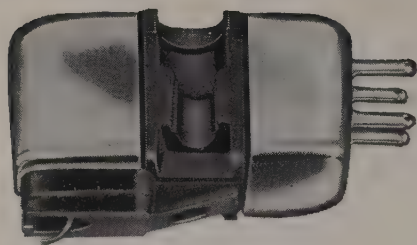


### Transis-Tronics Offers 2-Year Guarantee

So sure is the manufacturer of the quality of this all-transistor stereo amplifier and preamplifier that it carries a two-year unconditional guarantee of materials and workmanship. Known as the TEC-25, it provides 25 watts continuous per channel at well under 1% harmonic distortion. The preamp section includes full control and switching facilities. May be operated from 110 volts AC or 12 volts DC.



# CHALLENGE



this is ALLIED's  
exclusive new

**KNIGHT**  
A PRODUCT OF ALLIED RADIO **KN 500**

stereo

magnetic cartridge....

it sells at \$16<sup>85</sup>

and we say it will equal  
or outperform cartridges  
selling at far higher cost

## HIGHLIGHTS:

- 4-Coil Moving Magnet Design
- Precision Diamond LP Needle
- Record-Saving Low Dynamic Mass
- Front and Back Mu-Metal Shield

The KN-500 features high compliance, wide-range response, low distortion, superior separation, high output—no transformer needed. Effective mass at stylus tip less than 1/40,000 of an ounce—lightest ever for low, low record wear. Equal, clean response from each channel; virtually humfree. Response  $\pm 3$  db, 20-20,000 cps. Has .0007" diamond needle compatible for monophonic LP's and all stereo records. Fits all tone arms with standard 1/2" mounting centers.

## enjoy this RISK-FREE proof:

Try the KN-500 Cartridge on our 15-day trial plan...prove its superiority and amazing value under your own operating conditions. Unconditionally guaranteed by Allied—you must be completely satisfied or we refund your money!

order from

**ALLIED RADIO**

ALLIED RADIO, Dept. 39-A  
100 N. Western Ave., Chicago 80, Ill.

☐ I accept your challenge. Ship me \_\_\_\_\_ KN-500 Cartridge(s) at \$16.85 each. If after 15 days I am not completely satisfied I understand I may return for refund of purchase price.

☐ I am interested in saving money on everything in Hi-Fi. Send me your FREE 1960 Catalog.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_



## NEW GOLDEN AGE

Continued from page 57

even the timeworn melodramatics of *Il Trovatore* fresh and moving, and she has so much vocal facility that the most difficult passage work Verdi ever wrote holds few terrors for her.

These are only three. There are others. There is the wondrously warm Licia Albanese, a singer of marvelous lyric beauty. Her Violetta stands with the finest. There is Victoria de los Angeles, with a voice of crystal, whose Manon and Mélisande and Marguerite in *Faust* are memorable creations, and who can work wonders with Puccini and Verdi as well. There is Zinka Milanov, still capable of the most exquisite singing. There are Leonie Rysanek, Janine Micheau, Ebe Stignani, Nell Rankin, Christa Ludwig, Renata Scotto, Clara Petrella, Giulietta Simionato, Herva Nelli, Rosanna Carteri, Mary Curtis-Verna, Phyllis Curtin. There is, in short, a world of sopranos and mezzo-sopranos, impressive as a group and as individuals. From Aida to Tosca to Marguerite to any role you care to mention; there is more than ample talent available.

Even that trade-mark of the Golden Age, florid coloratura work, has its exponents. Listen to Callas sing Bellini's *I Puritani* or *La Sonnambula*, for example, or Stella the cabaletta following "*Tacea la notte placida*" from *Il Trovatore*, or De los Angeles the Rondo Finale from Rossini's *La Cenerentola*. For pure vocal pyrotechnics play Mado Robin's recording of the Mad Scene from Thomas' *Hamlet* with its fantastic high G, or Rita Streich's rendition of Zerbinetta's aria from *Ariadne*. Closer to home, catch Roberta Peters on a good night doing *Lucia di Lammermoor*, or Lily Pons, a quarter of a century after her debut, singing the "Bell Song" from *Lakmé*.

Grant, if you like, that voices are the essence of opera; if so, opera today can be proud of that essence. And it can boast other distinctions. Even without Toscanini, we can number among contemporary conductors musicians of genuine stature. In recent years house orchestras have enjoyed the direction of men like Tullio Serafin, Fritz Reiner, Herbert von Karajan, Josef Krips, Erich Leinsdorf, Dimitri Mitropoulos, Georg Solti, George Szell—and the list is far from complete. Fifty years ago worship of the virtuoso singer had almost relegated opera to the status of a circus side show; today, it has been restored to music.

Restored, I should say, to music and to drama. Throughout the world opera houses are now quick and alive with

## CONFIDENTIAL INFORMATION

Not so long ago the mahatmas of hi fi were solemnly preaching ancient loud-speaker enclosures that "the bigger the box, the better the sound." Since the advent of stereo, this catch-phrase is no longer heard. The reason, obviously, is purely commercial. The monaural market was able to swallow one big box, but the stereo market couldn't swallow two.

Since necessity is the mother of invention, this situation created a galaxy of new geniuses. Though they had never thought of it before stereo, or even said it couldn't be done, there suddenly appeared a rash of small boxes, even "shelf-size," all with the most astonishing attributes. They were "even better" than their big brothers. Actually, they were nothing more than smaller versions of the same old bass-reflexes and folded-horns with their inevitable boom and distortion.

Some time before this stereo-forced miniaturization, an entirely new, definitive and compact loudspeaker enclosure was invented . . . an invention of such outstanding novelty and merit that fifteen claims . . . all that were asked . . . were allowed by the Patent Office. Equally valuable foreign patents were also granted. The principle was ingenious, logical and scientific, and should appeal at once to anyone who has perception enough to grasp the idea.

The best loudspeaker enclosure is, obviously, the totally enclosed cabinet because it is entirely neutral and neither adds to, nor takes from, speaker performance. Unfortunately, it must be large (20 cubic feet) or the enclosed air acts as a cushion upon cone movement, thereby impairing reproduction. The Bradford Baffle, by its patented pressure relief valve, eliminates this air pressure, and can, therefore, be made compact . . . only a few inches larger than the speaker itself . . . without sacrificing any of the performance values inherent in the large infinite baffle. Furthermore, there is no cabinet resonance, boom or distortion. For these reasons, the Bradford Baffle was and is the only compact cabinet fully equal to, or better than, the large enclosures, either before or after stereo.

Totally enclosed "acoustic suspension" systems have become popular. The Bradford Baffle was the original "acoustic suspension," only better, for the degree of "suspension" is automatically self-adjusting.

The Bradford Baffle is made in two sizes . . . one for 8s, 10s, and one for 12s and 15s, in all popular hardwoods, priced from \$34.50 to \$69.50. Made and finished better than most expensive, custom furniture.

Sold separately, for only \$85.00, is the Bakers Ultra 12" speaker. For those who appreciate natural facsimile instead of calculated artificiality, this is the finest speaker ever made. Its superiority is accomplished by ingenious cone design, plastic foam surround, 18,000 gauss magnet, and other exclusive features, without which ultimate reproduction is impossible.

If you love music, unalloyed; if boom and distortion shock your nervous system; and if you have ever stopped to wonder how the "bigger the box, the better the sound" advocates can now promote "shelf-size," bass-reflexes and folded-horns that are "even better than ever," write for literature. Bradford Audio Corporation, 27 East 38th St., New York 16, N. Y.

Continued on page 122

Advertisement

# music listeners' bookshop



Save yourself time and trouble by ordering your books directly from us. Just fill in the coupon below and mail it to us with your remittance.

*The standard reference series for the intelligent purchase of LPs and tapes*

**RECORDS IN REVIEW — 1959 —** *Just Published*

**RECORDS IN REVIEW — 1958 —** *"Top-notch guide . . ." — THE TIMES PICAYUNE*

**High Fidelity Record Annual 1956**

**High Fidelity Record Annual 1955**

1959	#289 — \$5.95
1958	#275 — \$5.95
1956	#237 — \$4.50
1955	#201 — \$4.95

Each of these books, the only ones of their kind, contains reviews of classical and semiclassical music, and the spoken word, that appeared in HIGH FIDELITY Magazine for the twelve months — July through June inclusive — preceding their date of publication. The reviews discuss performances, interpretations, and sound qualities; in addition they compare recordings with earlier versions. Reviewers include some of this country's most distinguished music critics.

See page 78 for RECORDS IN REVIEW — 1959.

**COMPOSERS ELEVEN—**by Neville Cardus

"Recalls the enchantment of great music as vividly as he tells of technical points in great musical textures. When he charts the inward course of his own thought he does so with a skill that proves his insight and his power of handling words so that they follow and express the most subtle mutations of emotional feeling; and the writing is nearly always as beautiful as it is vital."—Manchester Guardian.

(Composers discussed: Schubert, Wagner, Brahms, Bruckner, Mahler, Strauss, Franck, Debussy, Elgar, Delius, Sibelius.) \$4.00 #286

**CONVERSATIONS WITH TOSCANINI—**by B. H. Haggin

"... a valuable addition to the Toscanini literature... Mr. Haggin has more to offer than skillful and lively reporting; his book contains long and enlightening disquisitions on many matters that arise when we think of Toscanini; the nature of his genius, his attitude toward the choice of soloists, his repertory, his apparent indifference to the sensuous quality of recorded tone..."—Desmond Shawe-Taylor in The New York Times Book Review

A study of Toscanini's published recordings is also included. \$4.00 #287

**HIGH FIDELITY: A BIBLIOGRAPHY OF SOUND REPRODUCTION —** Compiled by K. J. Spencer

This book contains approximately 2,600 entries that represent the whole field of published information and research on high quality sound reproduction, from the subject's very early days up to and including 1957. \$6.00 #271

**MAINTAINING HI-FI EQUIPMENT —** by Joseph Marshall

A much-needed book on the specialized approach necessary to service high-fidelity equipment. The author discusses not only electronic faults, but the mechanical and acoustical defects which cause a hi-fi system to function less than perfectly. The book is clearly written and well indexed. Hard cover, \$5.00 #232  
Soft cover, \$2.90 #233

**UNDERSTANDING HI-FI CIRCUITS —** by Norman H. Crowhurst

Here the audiophile will find the answers to questions often confusing. The chapters are: Special output stages, feedback, damping, inverter and driver stages, input stages, matching, equalization, speaker distribution and crossovers, loudness and volume controls, tone controls. Hard cover, \$5.00 #254  
Soft cover, \$2.90 #255

## Paperbacks

**THE COLLECTOR'S HAYDN—**by C. G. Burke  
The music of Haydn on records evaluated for musicianship and for sonics. Addendum by Arthur Cohn. \$1.65 #281

**THE COLLECTOR'S CHOPIN AND SCHUMANN—**by Harold C. Schonberg  
A discussion and evaluation of the music on discs of these two masters. \$1.45 #282

**THE COLLECTOR'S BACH—**by Nathan Broder  
Every available (up to time of publication) recording of Bach's music on LP records is discussed and rated. \$1.25 #272

**THE COLLECTOR'S JAZZ—**by John S. Wilson  
This complete guide to LP jazz records analyzes jazz styles up to World War II. \$1.45 #273

**GREAT OPERAS—**by Ernest Newman  
This definitive treatment of the history, stories, and music of the great operas is unique as both guide and armchair companion.  
Vol. I, \$1.25 #279 Vol. II, \$1.25 #280

Book Department  
HIGH FIDELITY Magazine  
Great Barrington, Mass.

I enclose \$..... for which please send me, postpaid, the books indicated by the circled numbers below. (No C.O.D.s or charge orders, please.) Foreign orders sent at buyer's risk. Add 25¢ per book for postage on foreign orders except Canadian.

Unmarked binders	\$2.75 each	201	
HIGH FIDELITY RECORD REVIEW INDEXES—50¢ each		232	275
<input type="checkbox"/> 1954 <input type="checkbox"/> 1955 <input type="checkbox"/> 1956 <input type="checkbox"/> 1957 <input type="checkbox"/> 1958—65¢ each		233	279
NAME.....		237	280
		254	281
		255	282
ADDRESS.....		271	286
		272	287
		273	289



# TRADE IN

YOUR PRESENT HI-FI  
EQUIPMENT for  
the new

## SHERWOOD

**S-3000 II  
FM TUNER**

*with interchannel hush*

0.95  $\mu$ V FM Sensitivity  
FM Multiplex Output  
"Feather-Ray" Tuning Eye  
Cascade Balanced Input  
Automatic Frequency Control  
"Local-Distant" Switch



**BUY SHERWOOD  
AT AUDIO EXCHANGE AND  
TAKE ADVANTAGE OF  
AUDIO EXCHANGE'S UNIQUE  
SERVICES SUCH AS:**

- ✓ **NEW COMPONENTS**  
lowest competitive prices
- ✓ **USED COMPONENTS**—for 8 years largest  
supplier of fully guaranteed components
- ✓ **TRADING OUR SPECIALTY**  
Highest prices. Trade up to Stereo
- ✓ **COMPLETE STOCK**—all major manufacturers
- ✓ **KNOW HOW**—Hi Fi is our only business.  
Our people are experts in sales and service
- ✓ **MAIL ORDER SPECIALISTS**—We boast of  
satisfied customers in 49 states and abroad
- ✓ **REPAIR AND CUSTOM INSTALLATIONS**  
by Hi Fi Experts—90 day warranty

Write Dept. HFS for our unique trade-back plan and  
trading information.

## audio exchange

Registered Component Dealers



The Hi Fi Trading Organization  
153-21 Hillside Ave., Jamaica 32, N.Y.  
Closed Mondays • Parking at all stores

Branches:

Brooklyn....836 Flatbush Avenue  
White Plains...367 Mamaroneck Ave.  
Manhasset....451 Plandome Road

## NEW GOLDEN AGE

*Continued from page 120*

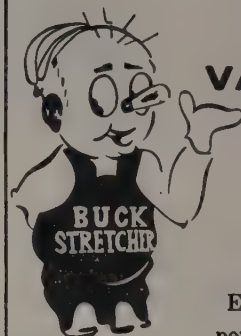
the sense of theatre. No longer can managers allow any old set, any old staging. Not more than a few decades ago it would have been unthinkable to give stage directors anything like the free hand recently enjoyed by such nonoperatic craftsmen as Alfred Lunt, Margaret Webster, Cyril Ritchard, and José Quintero. Experienced opera men, like Herbert Graf and Dino Yannopoulos, have eagerly seized upon the new opportunities offered them and revitalized the tireddest war horses. The Metropolitan has even gone to the extent of hiring Japanese theatre people to restage *Madama Butterfly*, with results that are authentic, touching, and beautiful. From *Don Carlo* to *Così fan tutte* the repertoire is being infused with new dramatic cogency. In Europe the situation is even more pronounced, with Gunther Rennert, Wolfgang and Wieland Wagner, Carl Ebert, and Margherita Wallmann wielding unprecedented power.

Again, where during the Golden Age could a designer of the genius of Eugene Berman have found employment? His settings for *Don Giovanni* are superb, and they spring naturally from the growing realization that opera is more than a singing contest. Berman and his colleagues—men of talent and experience like Oliver Messel, Cecil Beaton, Rolf Gerard, Howard Bay, Donald Oenslager, and Horace Armistead—now contribute to a total stage picture that is something more than a painted backdrop in front of which an overdressed soprano and a tenor in tights hurl B flats at one another.

These developments are all to the benefit of opera as an integrated art form, a conception which has communicated itself to performers too. Only rarely now is a singer given a role for which he is physically unsuited. Opera stars keep their weight down, and by and large they can act. There are scores of current performances that are exciting for sheer theatrical effectiveness, above and beyond any vocal resource: Callas as Tosca, Stella as Butterfly, Ramon Vinay as Otello, Frank Guarrera as Guglielmo, Tito Gobbi as Scarpia, Nell Rankin as Princess Eboli, Boris Christoff as Boris, Cesare Siepi as King Philip. Against a list like this, the fascinations of a Mary Garden take on only an isolated significance.

Finally, keep in mind that the Golden Age derives a good portion of its luster from the polishing process of memory. It was probably not as great an era as its apologists would have us believe. For every Giuseppe

## "BUCK STRETCHER" HI-FI VALUES!



Expand the buying  
power of your Hi-Fi  
dollar at Sun Radio with substantial  
savings on new and fully guaranteed  
name brand Hi-Fi components!

Send for our special price quo-  
tations and our Hi-Fi package  
specials!

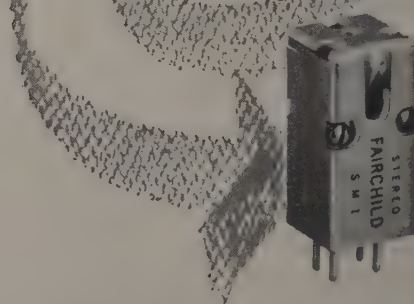
Dept. Z-O

## Sun Radio

& ELECTRONICS CO. INC.

650 Sixth Avenue, New York 11, N. Y.  
Phone: ORegon 5-8600

## Fairechild is progress



... progress typified by the new SM-1 Rotating Magnet Compatible Stereo/Monophonic cartridge.

The FAIRCHILD SM-1 will complement any home music system. Rugged enough to stand the abuse of any record changer, yet, will enhance the performance of the finest professional arms and turntables.

In this cartridge, the highly skilled FAIRCHILD engineers have achieved practically all the objectives of good stereo cartridge design — high output, high vertical and lateral compliance, uniform frequency response ...

Comparison of the specifications will convince you that, for stereo cartridges, all you need say is FAIRCHILD ... \$34.95.

FAIRCHILD RECORDING EQUIPMENT CORP.  
10-40 45th Ave. Long Island City 1, N.Y., Dept. HF 1



purity...  
range



**Dual coaxial 12" speaker, Model G-503:** an all-purpose speaker with specially treated cloth edge suspension for better low frequency response. 30 to 16,000 cycles. Use in any type enclosure. \$59.95\*



**Tweeter speaker, Model G-504:** clean, flat response from 1200 to 16,000 cps. Maximum dispersion of highs for fuller stereo effect. \$19.95\*



**Dual cone speaker, Model G-502:** outstanding high frequency performance with a special auxiliary cone plus cloth-edge construction for improved bass response, 30 to 16,000 cps. \$34.95\*

**Exceptional speaker values:** Model 1201B, only \$19.95\*. Model 850D, only \$10.95\*. Outperform speakers costing up to 3 times more. Perfect way to extend your set to other rooms.

\*Manufacturer's suggested retail prices. Slightly higher in the West.

Audio Products Section

GENERAL  ELECTRIC

de Luca there were a dozen Pasquale Amatos, in fact barely adequate. For every lovely Lina Cavalieri there were a dozen vocally passable ugly ducklings. Remember that Amelita Galli-Curci often sang flat, that Antonio Scotti's acting had to compensate for his singing, that Gigli often displayed the most atrocious taste, that Rosa Ponselle could trill but couldn't handle runs and had a variable sense of pitch. Remember the generally deplorable sets and amateurish acting. Remember, in short, that no age, whatever its grandeurs, is wholly Golden.

All in all, production for production and voice for voice, I would far rather be a subscriber to Rudolf Bing's Metropolitan than to Maurice Grau's or Giulio Gatti-Casazza's. In those days too, in the days of Caruso and Marcella Sembrich and Emmy Destinn and Emma Eames, people were saying, "They don't make singers like they used to." Enjoy your nostalgia for the past, but don't let it blind you to the gold in the present.

## STEREO

*Continued from page 54*

noise level of the system lest they be masked.

5. Appropriate Reproduction Level. It is common for owners of monophonic systems to operate them at levels which to the ear equal or exceed the original sounds. Thereby they seek to bring out all the instruments, to avoid the apparent loss of bass at low levels, and to re-create the vibrancy of the original performance. Are such levels necessary for stereo? Authorities basically agree that the stereo illusion is at maximum when the reproduced level is close to the original one. But this does not mean that the reproduced level has to be fully as loud. And it does not mean that for comparable realism the level must be as loud in stereo as in mono. It means simply that a reasonable approach to the original level makes for the most satisfactory stereo illusion.

## Summary

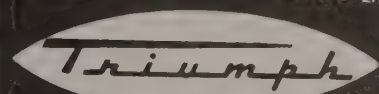
Stereo, as a means of reproducing the "whole" sound, seeks to impart the sensations of directionality, spaciousness, and solidity. The illusion it creates is the aural equivalent of a three-dimensional image, possessing a high degree of definition. For the maximum in realism, stereo, like mono, depends upon low noise, low distortion, wide and smooth frequency response, wide dynamic range, and a level of reproduction similar to that of the original sound.

PENTRON®  
STEREO



all new

\$249.95  
List



HIGH-FIDELITY  
TAPE RECORDERS

SEE IT...  
RECORD IT...  
HEAR IT...  
PROVE IT...

It's love at first sight . . . first sound with the Triumph . . . Pentron's outstanding, medium priced, professional quality tape recorder that gives you everything you've wanted in one electronic masterpiece.

Look at these features: simple push-button operation . . . only 18 easy-to-carry pounds . . . living room styling . . . ideal for use as tape deck . . . exclusive one year warranty.

...THEN OWN IT!

- Plays 2 and 4 track tapes.
- Built-in 3 speaker performance.
- Guaranteed frequency response; 40-15,000 cps @ 7½ ips, ± 3 db . . . 40-12,500 cps @ 3¾ ips, ± 3 db.
- Two speeds . . . 7½ and 3¾ ips.
- -52 db signal to noise ratio

See your dealer for complete specs and features

There's a Pentron Tape Recorder for your budget . . . Stereo and mono models list priced from \$129.95.

Tape means higher fidelity . . . and sounds best on a Pentron Recorder . . . American manufactured . . . for your quality standards.

PENTRON® CORPORATION  
777 S. TRIPP AVE., CHICAGO 24, ILL.



## TRADER'S MARKETPLACE

Here's the place to buy, swap, or sell used equipment, records or what have you. Rates are only 45¢ a word (no charge for name and address) and your advertisement will reach more than 110,000 music listeners. Remittance must accompany copy and insertion instructions. Copy must be received by 5th of 2nd month preceding publication and is subject to approval of publishers.

**SALE:** 78 P.M. RECORDINGS, 1902-1950. Many types. Free lists. Collections bought. Mr. Ellie Hirschmann, P. O. B. 155 (HF), Verona, N. J.

**RENT STEREO TAPES**—over 900 different—all major labels—free catalog. Stereo-Parti, 1608-D Centinela Ave., Inglewood 3, California.

**FOR SALE, HIGH FIDELITY** complete. Radin, 315 Smith St., Freeport, N. Y.

**SELL:** Assembled, tested, Heath stereo preamp SP-2, \$67.95 and Heath W-5M 25-watt basic amplifier, \$70.75. Jack Fleischer, 271 Cooper Place, New Haven 15, Conn.

**BUY-TRADE:** Will purchase excess/surplus inventories new industrial electron tubes, semiconductors any quantity 1-1000 or trade for hi-fi equipment. Complete details first letter for prompt action. Jack Kay, Room 402, 114 Liberty St., New York 6, N. Y.

**WRITE FOR QUOTATION** on any Hi-Fi components. Sound Reproduction, Inc., 34 New St., Newark 2, N. J.

**PROFESSIONAL QUALITY RECORDING TAPE**, frequency response 20-20,000 cycles, 1200 ft., \$2.25; 1800 ft., \$3.25. No C.O.D. P.Q.R.T., Box 445, Bloomfield, N. J.

**HI-FI DOCTOR**—Will solve your hi-fi problems on-the-spot. Acoustic, Radio Engineer. Stereo designing. Professional visits, day, evening. New York area, weekdays. William C. Bohn, 550 Fifth Avenue, New York City, Plaza 7-8569.

**SELL:** Bogen DB130 amplifier (1958), \$80. Richard Scurry, 2300 Nueces, Austin 5, Texas.

**INDUCTORS** for Crossover Networks. 118 types in stock. Send for brochure. C & M Coils, 3016 Holmes Avenue N.W., Huntsville, Ala.

**SELL:** Fairchild 282 Stereo Arm and XP-4 Stereo Cartridge, \$35.00. A. C. Smrha, 12 Mountainview Drive, Mountainside, N. J.

**AR-1, \$110;** Radio Shack Electrostat-3 with crossover, \$20. Fred Breidbart, 1725 Broadway, Brooklyn 7, N. Y.

**QUALITY SEEKERS:** We distribute McIntosh, Fisher, Sherwood, EICO, Dynakits; Thorens, Rek-O-Kut; Shure, Grado, ES; AR, Tannoy; many others. From Canada? Most Welcome! Demonstration facilities, Hi-Fi Service Lab at your command. Cambridge Hi-Fi Center, 468 Westcott St., Syracuse, New York.

**PRECISION RECEIVER ALIGNMENT:** AM-\$4; FM-\$5; AM/FM-\$8. Kits a specialty. Telephone ED 4-4490. I. Pollack, Westbury, L. I., N. Y.

**FOUR Track** United Stereo tapes, \$3.95 up. Bob's Tape Service, 7909 Lazy Lane, Fort Worth 18, Texas.

**HI-FI HAVEN**, New Jersey's newest and finest sound center. Write for information on unique mail order plan that offers professional advice and low prices. 28 Easton Avenue, New Brunswick, New Jersey.

**TAPE RECORDERS!** Recording tape, Bell tape decks, Hi-Fi Equipment, Norelco Speakers. We will not be undersold! Send for our catalog and see why! Commissioned Electronics Company, Inc., 1776 Columbia Road, Northwest, Washington 9, D. C.

**CONCERTGEBOUW ORCHESTRA** Enthusiasts please write: Benson, 1300 St. Paul Street, Baltimore 2, Maryland.

**SACRIFICE:** Deluxe Speaker System—AR-1, Electrostat-3, crossover—like new, \$125. EICO HFT-90 FM Tuner, brand new, \$39. N. P. Forcier, Haynes Ave., Middleton, Mass.

**RECORDERS, VIOLS,** Lutes—Woodwinds and strings for the gentleman amateur by the world's best craftsmen. Write Wayne J. Anderson, Dept. C, 545 West 111th Street, New York 25, N. Y. for free catalog.

**WANTED:** Good JansZen and Acoustic Research speakers. Edwin Boldt, 3533 Wyckcliffe Pkwy., Toledo 13, Ohio.

**LP REISSUES** of famous voices of the past. Caruso, Melba, Tetrassini, Ruffo, Gigli, Scaramberg, Sobinow, Siems, Nordica, Fremstad, Marconi, etc. Write for complete listing: Rococo Records, 2098 Yonge St., Toronto, Canada.

**HAVE YOU ANY RECORDS** worth \$150.00? "Price Guide" lists 7,500 numbers, values. \$2.50, postpaid. American Record Collectors Exchange, 825 Seventh Ave., New York 19, N. Y. Attention Julian Morton Moses.

**WANTED**—Ampex 612 Tape Player, low cross-talk heads. William E. Fackiner, 125 E. Broadway, Anaheim, Calif.

**THE RECORD COLLECTOR JOURNAL**—comprehensive, valuable data, varied record mart. Industry six issues—\$1.50. Record Research, 131 Hart, Brooklyn 6, New York.

**OUT-OF-PRINT** Long Playing Records. Send your "want-list". Classical Record Shop, 825 Seventh Avenue, New York 19, N. Y.

**BEST OFFER FOR HIGH FIDELITY** 1 through 83. G. K. Miller, R.R. 1, Farmingville Rd., Ridgefield, Conn.

**HI-FI LOWEST** quotes; write for prices. Registered IHFM dealer. R. Bruna, 162 E. Cook Avenue, Libertyville, Illinois.

**FAIRCHILD** 240 self-powered preamplifier, \$49.00. Gene Shavlan, 543 Alden Drive, Rahway, New Jersey.

**HI-FI Recorders, Tapes.** Send for free wholesale catalogue. Carston, 215-N East 88 Street, New York 28, N. Y.

**WANTED:** NBC-TV OPERA broadcasts on tape. Buy, rent, trade for copying. A. M. Underhill, Jr., Bellport, L. I., N. Y.

**ALL MAKES HIGH FIDELITY** speakers repaired. Amprite, 70 Vesey St., New York 7, N. Y. BA 7-2580.

**UNUSUAL BUDGET VALUES.** Tape recorders, tapes and Hi-Fi components. Send for package quotations and free catalogue. Budget Hi-Fi Distributors, 83-06 Viotor Ave., Elmhurst, N. Y.

**TAPE RECORDERS, Hi-Fi Components, Sleep Learning Equipment, Tapes.** Unusual Values. Free Catalog. Dressner, 69-02A, 174 St., Flushing 65, N. Y.

**AMPEX 612 COMPONENTS:** Stereo and Single tape player. Also synchronized Miracord XA100 record player and amplifier. Cost \$850. Perfect condition. Open to offer for quick sale. Harry Goodman, 1062 Caloosa Dr., Sarasota, Fla.

**WRITE FOR SPECIAL** low prices on all hi-fi components, tape recorders, etc. Individual quotations only. No catalogues. Classified Hi-Fi. Dept. HF, 2375 East 65th Street, Brooklyn, New York.

## THE PAVILION

Continued from page 44

conditions, but I've found a way to recall him to order, by threatening to plant cabbages instead of flowers. . . ."

Peppina's garden still flourishes, a row of roses and other flowers along the western side of the house, just outside the two master bedrooms. As I looked at the orderly flower beds,



thought also of other passages in her letters and in Verdi's, describing their life at the villa.

"I get up at five and go out after quail," the composer wrote to a friend in the late 1850s. "I fire a few rounds at the birds, who are not so foolish as to fall into the net. We eat lunch. I take a look at the workmen; I nap a little from one until two; afterwards we tend to household matters and write letters; we dine and take a walk until nightfall, then home again, a little chat, and then to bed . . . to rise the next morning at five. But now there is so much going on, it's impossible to be bored."

But domestic life at Sant' Agata was not always serene. When I walked past the lake again, I recalled an incident described by Peppina in a letter to Countess Maffei (July 18, 1869):

"Thank God, it's all over. And since it is, there's no use in my trying to make a palpitating-tragic description of it. But you must know that the *mud puddle*, the infamous mud puddle, was very nearly converted into our tomb. The old proverb is right when it says never trust dead water. Verdi was in the boat and was holding out his hand to help me step down into it. I planted one foot in the boat, and as I was setting down the other, the boat overturned and down we both went to the bottom of the lake, really, the bottom! Verdi—thanks to God, to chance, or to his presence of mind—feeling the boat lightly touch his head, was able to raise his arm and strongly push back that kind of sepulchral lid. This movement somehow helped him to stand up, and in

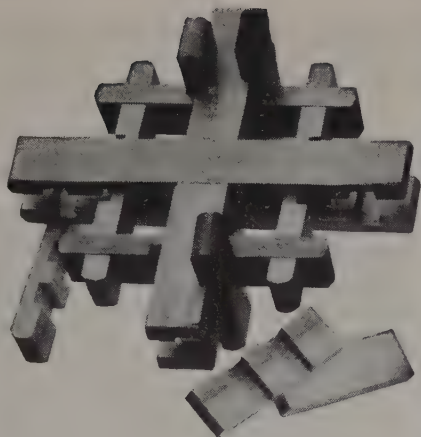
this position, with incredible vigor, assisted by Corticelli, he extracted me from the water, where I was lying, unable to move, held down by my silk dress, frightfully swollen. . . . I can't tell you the alarm and despair of my poor sister. . . . I was about to lose my senses, when I opened my eyes and found myself supported by Verdi's arm. He was standing there with the water up to his neck. . . . It was only later that I learned what had happened, and then I was seized with terror, thinking of Verdi and the consequences that this sad and involuntary bath could have had for him and for art. . . . Tell Giulio [Ricordi] about the incident . . . but for Heaven's sake, save us from the newspapers and their false exaggerations."

Though the character of the villa is Verdi's, the house is also filled with the unique personality of Peppina, that rare mixture of strength and submission. When I stepped back into the bedroom, I thought of her death. Verdi died away from Sant' Agata, in his hotel room in Milan, but Peppina died here, in her own room, on a cold winter afternoon in November 1897—just the time of year that she hated in the country. And on a foggy morning, at dawn, her body was carried out of the villa—"no flowers, or delegations, or speeches," her will had specified—to be buried in Milan.



Even when he was away from Sant' Agata, as he was much of the time, Verdi had the house always on his mind, harassing his agents with letters and instructions.

*Continued on next page*



**WHO said it couldn't be done?**

**wigo**  
PRONOUNCE IT WEEGO  
**DID IT!**

... solved your speaker problem by putting engineering integrity ahead of mere appearance . . . relating prices to actual costs, not to "what the traffic will bear" . . . relying on your good judgment of real quality and value. For literature, write . . .

**united  Audio**  
PRODUCTS OF DISTINCTION  
202-4 East 19th St., N.Y.C. N.Y.

**save on  
stereo  
hi-fi**



send for the 1960

**ALLIED  
CATALOG**

**free**

**SAVE MOST!**

Here's your complete money-saving guide to Hi-Fi. See how you save on ALLIED-recommended complete Stereo systems. Choose from the world's largest stocks of famous name components — amplifiers, tuners, changers, speakers, enclosures, accessories; save most with KNIGHT@deluxe components. Build your own—save even more with our exclusive Hi-Fi KNIGHT-KITS. Buy on easy terms. For everything in Hi-Fi and Electronics, get the 1960 ALLIED Catalog!

**ALLIED RADIO**  
America's Hi-Fi Center

ALLIED RADIO, Dept. 144-A  
100 N. Western Ave., Chicago 80, Ill.

☐ Send FREE 1960 ALLIED Catalog

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

**free**

*Trader's Marketplace Classified Advertising*

**ORDER FORM**

Fill in coupon below and mail, with check or money order (no cash). Rates 45¢ per word with no charge for name and address. Print or type your ad below.

**HIGH FIDELITY MAGAZINE**  
Great Barrington, Massachusetts

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

- ☐ Next issue only  
☐ Next 3 issues  
☐ Next 6 issues  
☐ Next 12 issues

\$ \_\_\_\_\_ Payment Enclosed

NAME \_\_\_\_\_

STREET \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_

STATE \_\_\_\_\_

**FM/Q**  
**ANTENNAE**

**THE FINEST OF ITS KIND . . .**

Get more FM stations with the world's most powerful FM Yagi Antenna systems.

To be fully informed, send 25¢ for book "Theme And Variations" by L. F. B. Carini and containing FM Station Directory.



**APPARATUS DEVELOPMENT CO.**  
WETHERSFIELD 9, CONN



the only

# SURE

way to continue getting

# SHURE

performance from your

# SHURE

high fidelity stereo  
cartridge is to be

# SURE

your replacement stylus  
is a genuine

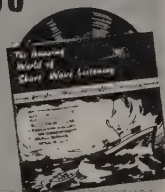
# SHURE

precision made stereo

# STYLUS

## Special Offer 25¢

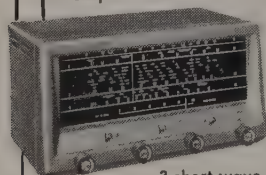
Hear these  
authentic recordings  
of dramatic events  
from



### "The Amazing World of Short Wave Listening"

narrated by Alex Dreier, Radio-TV "Man on the Go"

- President's voice from outer space!
- Actual capture of a desperate criminal!
- Radio amateur at Little America!
- Ships at sea . . . aircraft in action!



S-38E

receiver

\$59.95

3 short wave bands plus standard broadcast. Built-in speaker, head-set output.

MAIL  
COUPON  
TODAY!



**hallicrafters**

DEPT. 15, CHICAGO 11, ILL.

Gentlemen: Please rush by return mail my recording, "The Amazing World of Short Wave Listening." I enclose 25¢.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

## NEW TURNTABLE AT A RECORD CHANGER PRICE FROM STROMBERG-CARLSON



The extremely low flutter and rumble of the new PR-500 invites comparison with turntables at several times the price. High compliance belt drive (at 33 1/3 rpm) from two vibration-free hysteresis-synchronous motors assures constant speed. Viscous damped arm riding on a single friction-free needlepoint bearing tracks perfectly down to less than one gram. Complete with arm and cables, ready to play at just \$69.95. Try a listening test at your dealer (in Yellow Pages) or write 1419 North Goodman Street, Rochester, New York.

*"There is nothing finer than  
a Stromberg-Carlson"*

**STROMBERG-CARLSON**  
A DIVISION OF **GENERAL DYNAMICS**

## PURCHASING A HI-FI SYSTEM?

Send Us  
Your  
List Of  
Components  
For A  
Package  
Quotation

### PARTIAL LIST OF BRANDS IN STOCK

Altec Lansing  
Electrovoice  
Jensen  
Hartley • Stephens  
University  
Acoustic Research  
Janszen  
Wharfedale  
Karson Cabinets  
Viking  
Concertone  
Bell • G.E.  
Weathers  
Harman • Kardon  
Eico • Pilot  
Sherwood  
Acrosound  
Fisher  
Bogen • Leak  
Dynakit  
H. H. Scott  
Ferrograph  
Tandberg  
Pentron  
Ampex • De Wald  
Revere • Challenger  
Wollensack  
Garrard  
Miracord  
Glaser-Steers  
Rek-O-Kut  
Dual Changer  
Components  
Norelco • Conrac  
Fairchild  
Pickering • Gray  
Audio Tape  
Full Line of  
Welcor Cabinets

WE WON'T BE  
UNDERSOLD!

All merchandise  
is brand new, fac-  
tory fresh & guar-  
anteed.

FREE Hi-Fi Catalog  
Available on Request

# AIREX RADIO

CORPORATION

64-HF Cortlandt St., N. Y. 7, CO 7-2137

## THE PAVILION

*Continued from preceding page*

"Have them cut whatever poplars are necessary for wood and building," he wrote from Paris in 1866, "but give an account of it, both its quality and the quantity, to Dr. Carrara. From your letters I understand that you have not been working Milord much, and that you haven't broken the colt. I do not like this, because the horses won't stay in good health or else they will become fat and heavy like Rossi's. I also want my horses to eat the hay from S. Agata. I trust also that you are taking care of the compost heap, which is very important to me. . . .

"What are the workmen doing?"

"What are the masons doing?"

"Where has Carlo gone?"

"Where has Ettorino gone?"

"Write me at once. Addio."

And in his will, Verdi enjoined: ". . . my heiress to maintain in their present state the garden and my house in Sant' Agata, asking her also to maintain the lawns around the garden in their present state."

The day I was there, last September, a troop of gardeners were busy raking leaves, sweeping the pebbled paths, trimming trees; and inside the house, where I sat for a while to sip coffee with the family and pat the dogs, there was a sound of rugs being beaten and vacuum cleaners in operation. Signorina Carla explained: "My mother and sister and I have been away for a few weeks in the North, and today we're giving the house a good turning out. I'm afraid I've had to speak to the housekeeper . . . . If you leave a house alone, even for a short time—you know how it is."

I had never seen a house in better order, and Verdi's ghost has nothing to worry about. Ettorino, Carlo, and Milord have gone to their reward, and there are no horses left to eat the hay of Sant' Agata. But the workmen are there, and they are hard at work—as Il Maestro would expect them to be.

• CALIFORNIA •

First in San Francisco in True  
Stereo Hi-Fidelity

**HAL  
COX,  
INC.**

3225 Fillmore Street  
San Francisco 23  
WEst 1-3134

Engineering and  
Design Installations

Listen KAFE 98.1 FM-Boston Symphony



# PROFESSIONAL DIRECTORY

CALIFORNIA

## SPECIAL

Recording Tape . . . \$1.19

1200 ft.; 7" guaranteed splice-free. Also, 1800 ft.; 7" for \$1.89. Enclose 10¢ for each reel to cover postage & handling

**kierulff**


SOUND CORPORATION

820 W. OLYMPIC BLVD., LOS ANGELES 15, CALIF.

## RENT stereo tapes

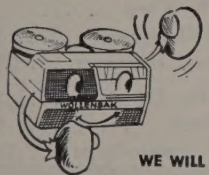
- over 800 different albums
- all major labels
- no deposits on tapes rented
- postpaid to and from your home

send for catalog . . .

stereo-parti 

1608-N CENTINELA AVE., INGLEWOOD, CALIF.

DISTRICT OF COLUMBIA



## TAPE RECORDERS

recording tape  
Bell Tape Decks  
Hi-Fi equipment  
Norelco Speakers

WE WILL NOT BE UNDERSOLD!

Send for our catalog and see why!

COMMISSIONED ELECTRONICS CO.

1776 Columbia Rd., Washington, D. C.

IN WASHINGTON, D. C.  
Nearly Everyone Buys At...  
**Myer's EMCO**  
MAIN STORE:  
509 11TH ST., N.W., WASH., D.C.

MARYLAND

## DIXIE

### HIGH FIDELITY WHOLESALE

Largest discount High Fidelity component distributors in the South. Wholesale prices on package or individual components. All latest models in factory sealed cartons.

Are prices too high?—Write:

DIXIE HI-FI

12402 Connecticut Ave., Silver Spring, Md.

NEW JERSEY

## RECORDS from YOUR TAPES

Spectrofonics®—HIGH FIDELITY

Your tapes transferred by our skilled engineers using top professional equipment: Ampex 300's—Gramplan Feed-Back Cutters—Thermo Stylus

Write for Free Folder

Recorded Publications Laboratories

1540-1568 Pierce Avenue, Camden 5, N. J.

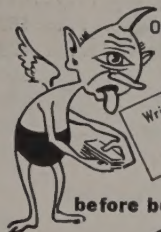
NEW YORK

FOR THE TOPS IN VALUE  
AND THE BEST TRADE-IN ON  
HIGH FIDELITY EQUIPMENT  
*Check with Arrow!*

**ARROW** ELECTRONICS, INC.

65 Cortlandt St., New York 7, N. Y.  
Dlgbly 9-4730

525 Jericho Turnpike, Mineola, N. Y.  
Pioneer 6-8686



Only a Rich Purple People Eater

Does Not ...  
Write for  
free  
Catalog

Check  
with  
**AUDION**

before buying HI FI components

**audion**

25-HF-Oxford Road  
Massapequa, L.I., N.Y.

## SOUNDTASTIC!

That's what our customers are saying upon receiving our prices! Write for special low prices on all hi-fi components, tape recorders, etc. INDIVIDUAL QUOTATIONS ONLY!

**AUDIO WORLD**

No catalogs.

2057 Coney Island Ave., Brooklyn 23, N. Y.



You can now purchase all your HI-FI from one reliable source and be assured of perfect delivery. Carston makes delivery from NY stock on most HI-FI, Recorders and tape within 24 hours. SEND US A LIST OF YOUR HI-FI REQUIREMENTS FOR OUR WHOLESALE QUOTATION and our FREE wholesale catalogue.

**CARSTON**

125 HH E. 88 ST.  
NEW YORK 28, N. Y.

## RECORDING TAPE

Premium Quality

10-day money back guarantee

1800' Mylar 3 for \$5.95

2400' Mylar 3 for 9.60

Lots of 10, any assortment, deduct 10%. Add postage 15c per spool.

**DON'T BUY HI-FI** components, kits, tape recorders, until you get our low, low quotes by return mail. Wholesale Catalog Free.

ELECTRONIC WORLD INC.

1799A 1st Ave., New York 28, N. Y.

RECORDS  
SOUND  
BETTER!  
LAST  
LONGER!



New Unique EXstatic® Preserves HI-Fi and Stereo Discs. Anti-Static Record Cleaner gets out the superline grit that ruins delicate microgrooves; reduces friction between stylus and groove walls, thus reducing wear; plus overcomes static attraction of dust to records for months. Simply spray and wipe with special pad included. English import cleans and protects at least 200 sides for only \$1.85 ppd. Send check, M.O. \$1.85 to EXstatic Ltd., P.O. Box 4, Kew Gardens 15, N. Y.

Sole U.S.A. agent.  
\*Product of British electronic research

NEW YORK

## TAPE RECORDERS



HI-FI  
Components  
SLEEP LEARN  
KITS  
Unusual  
Values  
FREE

**MERITAPE**  
Low cost,  
high quality  
recording  
tape, in boxes  
or cans.

**DRESSNER**

69-02 FA, 174 Street  
Flushing 65, New York

PRICE or  
QUALITY?

F & B  
MAGNETIC TAPE  
OFFERS BOTH!

Why pay more when F & B absolutely guarantees new, fresh, highest quality hi-fi tape—Freq. Resp. 30-15,000 cycles—or your money refunded.

1200' 7" reel — Acetate	— 3 for \$3.95
1800' 7" reel — Acetate	— 3 for 5.25
1800' 7" reel — Mylar	— 3 for 6.85
2400' 7" reel — Mylar	— 3 for 10.60

Please add 15c PP & Handling—Per Reel

**FLORMAN & BABB, Inc.**

68 WEST 45th ST.  
NEW YORK 36, N. Y.

## PROFESSIONAL RECORDING TAPE

Finest quality of famous prime manufacturer. Full frequency response. Finest lubricated and polished tape available. Money back guarantee.

**Acetate 5" Reels**

600' 1 1/2 Mil 4/\$3.24

900' 1 Mil 4/\$3.96

**Acetate 7" Reels**

1200' 1 1/2 Mil 4/\$5.20

1800' 1 Mil 4/\$6.76

**Mylar 5" Reels**

900' 1 Mil 4/\$5.40

1200' 1/2 Mil 4/\$7.52

**Mylar 7" Reels**

1200' 1 1/2 Mil 4/\$7.48

1800' 1 Mil 4/\$9.00

2400' 1/2 Mil 4/\$13.00

Add 15¢ each 7" and 10¢ each 5" reel—P.P.

**HI-SONIC**

P. O. Box 868

New York 63, N. Y.



## DRAW...

your own conclusions partner, when you receive our special quotations on your HI-FI needs. Write too for audio catalog A-10, loaded with double-barreled values.

**Key Electronics Co.**

120 Liberty St., N. Y. 6, N. Y.  
Claverdale 8-4288

## TERMINAL

COMPLETE STOCKS  
FAST DELIVERY  
PRICE

Before buying any Audio equipment, Check with **TERMINAL** for a Package Deal Quote. Come in or write to Irwin Levy, Mgr. Audio Dept.

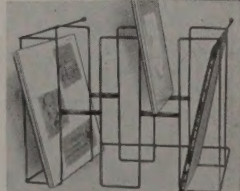
Authorized Distributors  
for All Name Manufacturers

**Terminal Radio Corp.**

85 CORTLANDT STREET, NEW YORK 7, N. Y.

PENNSYLVANIA

## WALL RECORD RACK

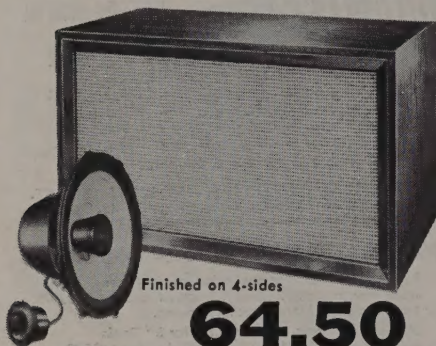


If you're short on floor space, this new black wrought iron wall rack is for you! Five compartments to sort albums by symphonies, operas, dance, jazz, and show music! Modular design, enables hanging one rack above another, as collection grows. A cinch to put up! Sturdy, 13"H, 17"W, 10"D. Remit with order, or chg. Diners' Acct. Add 75c P.P. **\$6.95**  
© Pat. Pend. Leslie Creations • Dept. 209T • Lafayette Hill, Pa.

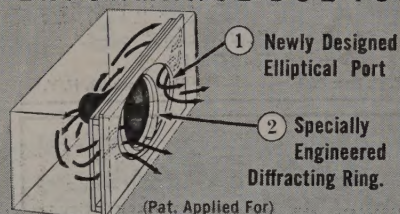


# Announcing THE FABULOUS NEW *Lafayette* **ELIPTOFLEX**

Brought To You By Lafayette Research —  
Engineered To Set A New Standard Of  
Speaker System Excellence



**PHENOMENAL ELIPTOFLEX  
PERFORMANCE DUE TO:**



● Now it is possible to have all the advantages of a high efficiency 12" speaker in a bookshelf size enclosure.

● Specially designed 12" coaxial speaker with 3/4" sheepskin cone edge suspension and 1 1/4 lb. magnet provides a response from below 30 to 15,000 cps.

The "Eliptoflex" is the result of an intensive research program whose 3-fold purpose was to:

1. Develop a speaker system that would meet the space requirements of stereo.  
2. Utilize the full advantages of efficient 12" speaker performance.

3. Provide optimum performance without the use of large wattage expensive amplifiers which are necessary with inefficient bookshelf speaker systems.

The Results Were Remarkable . . . The Eliptoflex utilizes a unique elliptical port which broadens frequency response and provides better transient response. A specially engineered diffracting ring eliminates cancellation effects between front and rear radiation. These engineering advances are coupled with the famous Lafayette free edge SK-58 12" coaxial speaker with 3" cone-type tweeter. "Eliptoflex" achieves a degree of natural smoothness, low distortion and rich robust bass hitherto found only in large enclosure speaker systems or inefficient bookshelf speakers many times its price requiring high powered amplifiers. With the "Eliptoflex" there is no need for costly high wattage amplification due to its highly efficient design characteristics. Impedance 8 ohms. Finished on 4 sides in mahogany, blonde, walnut or oiled walnut. Dimensions 14"H x 23-7/16"W x 13-5/16"D.

☐ Send FREE LAFAYETTE Catalog 600  
308 GIANT SIZED PAGES  
LAFAYETTE RADIO, Dept. WA-62  
P.O. BOX 222 JAMAICA 31, N. Y.

Name.....  
Address.....  
City..... State.....

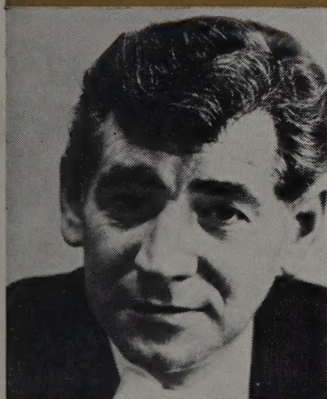
## ADVERTISING INDEX

Key No.	Page
1....Acoustic Research, Inc. ....15	
2....Acro Products .....106	
3....Airex Radio Corp. ....126	
4....Allied Radio .....120, 125	
5....Altec Lansing Corp. ....31	
6....American Electronics .....91	
7....Apparatus Development ...125	
8....Arrow Electronics .....127	
9....Audax Division .....19	
10....Audio Devices, Inc. ....107	
11....Audio Exchange .....122	
12....Audio Fidelity .....67	
13....Audio World .....127	
14....Audiogersh Corp. ....96	
15....Audion .....127	
16....Beam-Echo International Ltd. ....22	
17....Bell Sound Division ..104, 105	
18....Bogen-Presto .....97	
19....Book-of-the-Month Club ....9	
20....Bozak, R. T., Co. ....98	
21....Bradford Audio Corp. ....120	
22....British Industries Corp. ....40	
23....Capitol Record Club .....7	
24....Capitol Records .....79	
25....Carston Studios, Inc. ....127	
26....Columbia LP Record Club ...5	
27....Columbia Records Inside Back Cover	
28....Commissioned Electronics .127	
108....Cox, Hal, Inc. ....126	
29....Dixie Hi-Fi .....127	
30....Dressner .....127	
31....Dual .....10	
32....Dynaco, Inc. ....28	
33....EICO .....110	
34....Electronic World .....127	
35....Electro-Sonic Laboratories .108	
36....Electro-Voice, Inc. ....16, 17	
37....EXstatic Ltd. ....127	
38....Fairchild Recording Equip- ment .....122	
39....Fidelitone .....14	
40....Fisher Radio Corp. ....11, 13	
41....Florman and Babb .....127	
22....Garrard Sales .....40	
42....General Electric Co. ....123	
43....Glaser-Steers Corp. Inside Front Cover	
44....Grado Laboratories, Inc. ...87	
45....Grommes .....18	
46....Hallicrafters .....126	
47....Harman-Kardon, Inc. ....21	
48....Heath Co. ....35-39	
49....High Fidelity Recordings ...34	
50....Hi-Sonic .....127	
51....JansZen .....20	
52....Jensen Mfg. Co. ....1	
53....Kapp Records .....84	
54....Key Electronics .....127	
55....Kierulff Sound Corp. ....127	

Key No.	Page
56....Lafayette Radio .....4, 128	
57....Lansing, James B., Sound, Inc. ....89	
58....Leslie Creations .....127	
59....London Records .....76, 85	
60....Madison Fielding .....32	
61....Marantz .....101	
62....McIntosh Laboratory, Inc. ....92, 93	
63....Mercury Records .....69	
64....Monitor Records .....100	
65....Music Listener's Bookshop .121	
66....Musidisc International, Inc. .86	
67....Myer's Emco .....127	
51....Neshaminy Electronic Corp. .20	
68....Newcomb Audio Products .102	
69....Nuclear Products .....101	
70....Orr Industries, Inc. ....108	
71....Pentron Corp. ....123	
72....Pickering & Co. ....2	
73....Pilot Radio Corp. ....6	
45....Precision Electronics .....18	
Professional Directory ...127	
74....RCA Victor Division .....71	
75....Radio Shack .....90	
76....Recorded Publications ...127	
Record Review Index ....100	
Records in Review .....78	
77....Sargent Rayment Co. ....26	
78....Scott, Herman Hosmer, Inc. 109	
79....Seeco Records .....84	
80....Sherwood Electronic Labs..88	
81....Shure Bros. ....126	
85....Somerset Records .....94	
83....Sonotone Corp. ....30	
84....Sony Corp. ....99	
85....Stereo Fidelity .....94	
86....Stereo-Parti .....127	
87....Stromberg-Carlson .....126	
88....Sun Radio and Electronics .122	
89....Superscope, Inc. ....33	
90....Telectro Sonic .....106	
91....Telefunken Records .....75	
92....Terminal Radio .....127	
93....Thorens .....29	
94....Top Rank .....73	
Trader's Marketplace ....124	
96....Triton Tape .....23	
97....United Artists .....77	
United Audio Products .10,125	
98....United Stereo Tape Back Cover	
99....University Loudspeakers, Inc. ....27	
100....Vanguard Recording Society, Inc. ....80	
101....Viking of Minneapolis ....58	
102....Vox Productions, Inc. ....100	
103....Washington Records .....100	
104....Weathers Industries .....8	
105....Webster Electric .....12	
95....Weiss, Warren Assoc. ....74	
106....Westminster Recording Co. .60	
107....Wigo .....125	



# THE LEONARD BERNSTEIN SOUND E. POWER BIGGS OF ISAAC STERN GENIUS RICHARD TUCKER



**LEONARD BERNSTEIN**

SHOSTAKOVITCH: Symphony No. 5, Op. 47—The New York Philharmonic, Leonard Bernstein, Conductor.

ML 5445 MS 6115\*

GERSHWIN: Rhapsody in Blue—Leonard Bernstein at the Piano and conducting the Columbia Symphony Orchestra • An American in Paris—The New York Philharmonic, Leonard Bernstein, Conductor.

ML 5413 MS 6091\*



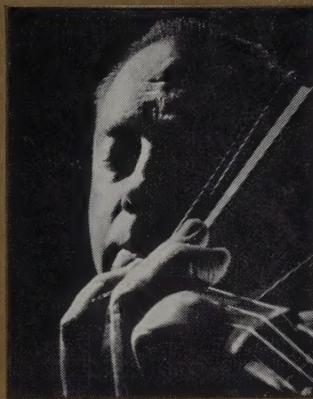
**E. POWER BIGGS**

HANDEL: Complete Organ Concertos—E. Power Biggs, (Organist) with Sir Adrian Boult conducting the London Philharmonic Orchestra.

Volume 1—Concertos Nos. 1-6, Op. 4  
K2L 258 K2S 602\*

Volume 2—Concertos Nos. 7-12, Op. 7  
M2L 621 M2S 604\*

Volume 3—Concertos Nos. 13-16  
M2L 267 M2S 611\*



**ISAAC STERN**

BEETHOVEN: Violin Concerto in D Major, Op. 61—Isaac Stern, Violin, the New York Philharmonic, Leonard Bernstein, Conductor.

ML 5415 MS 6093\*



**RICHARD TUCKER**

RICHARD TUCKER SINGS PUCCINI—Richard Tucker, Tenor, the Columbia Symphony Orchestra, Fausto Cleva, Conductor.

ML 5416 MS 6094\*

\*stereo

**THEIR LATEST MASTERWORKS RECORDINGS**

**COLUMBIA RECORDS**

© "Columbia" "Masterworks" ® & "Columbia Rec." are divisions of Columbia Broadcasting System, Inc.





THE WORLD'S GREATEST ARTISTS ARE NOW ON 4-TRACK 7 1/2 IPS STEREO T

SIR ADRIAN BOULT • DAVID ROSE • LEOPOLD STOWKOWSKI • BILLY VAUGHN • CAESAR GIOV  
 VIENNA STATE OPERA ORCH. • MARIO ROSSI • THE 101 STRINGS • JANE MORGAN • PAT B  
 COUNT BASIE • JOSH WHITE • BILLY MAY • JOE WILLIAMS • THE MASTERSOUNDS • SHEP FI  
 BUDDY BREGMAN • ARTIE BARSAMIAN • JIMMY GUFFRE • CHICO HAMILTON • ELLA FITZGE  
 THE DUKES OF DIXIELAND • PAUL PARAY • MINNEAPOLIS SYMPHONY ORCH. • EDUARD STRA  
 DETROIT SYMPHONY ORCH. • FRITZ MAHLER • DENNIS MATTHEWS • ARTHUR LYMAN • JO J  
 DINAH WASHINGTON • JOHN SCOTT TROTTER • GEORGE GREELEY • MARTIN DENNY • RALPH  
 ERNIE HECKSHER • LEON BERRY • ROGER WILLIAMS • DAVID CARROLL • LOUIS ARMSTR  
 CONNIE FRANCIS • ANDRE PREVIN • WARREN BARKER • FRANK DE VOL • OSCAR PETER  
 PAUL WESTON • JOE WILLIAMS • DICK LEIBERT • LIONEL HAMPTON • THE FINE ARTS QU  
 LAWRENCE WELK • BOBBY SHERWOOD • MIKE SIMPSON • RAYMOND PAIGE • THE SUR  
 GEORGE WRIGHT • JONEL PERLEA • CHARLES DAVIS • BUDDY COLLETTE • HEINRICH HOLLRE  
 MAURICE CHEVALIER • DUKE ELLINGTON • LARRY CLINTON • TYREE GLENN • MATTY MATI  
 JOSE GRECO • HENRY MANCINI • LEON BIBB • HARRY JAMES • DIZZY GILLESPIE • LEROY HOL  
 RAY ELLIS • JULIE LONDON • THEODORE BIKEL • JOHNNY HODGES • LOUIS PRIMA • KEELY S  
 THE HARMONICATS • ALFRED BRENDL • GEORGE FEYER • BUD WATTLES • ANTONIO JANI  
 MOGENS WOLDIKE • NEW YORK CITY BALLET ORCH. • ALFRED NEWMAN • KEN DARBY SING  
 WAYNE KING • HAMBURG PHILHARMONIC ORCH. • THE RAY CHARLES SINGERS • ANDY GRIF  
 DOLORES GRAY • CARMEN CAVALLARO • NEW WORLD SYMPHONY ORCH. • SAMMY DAVIS  
 PHILHARMONIC PROMENADE ORCH. OF LONDON • SABICAS • AARON COPLAND • DAVE CAL  
 FRANK HUNTER • SAL SALVADOR QUARTET • DON COSSACK CHOIR • LES BROWN • JONI JA  
 LESLIE CARON • THE TOMMY DORSEY ORCH. • HERMIONE GINGOLD • HAL KANNER • JOHN G  
 METROPOLITAN JAZZ QUARTET • SARAH VAUGHN • FOR LIST OF 4-TRACK TAPES AND DEAL  
 WRITE 1028 KIFFER ROAD SUINNYVALE CALIFORNIA • UNITED STEREO TAPE U